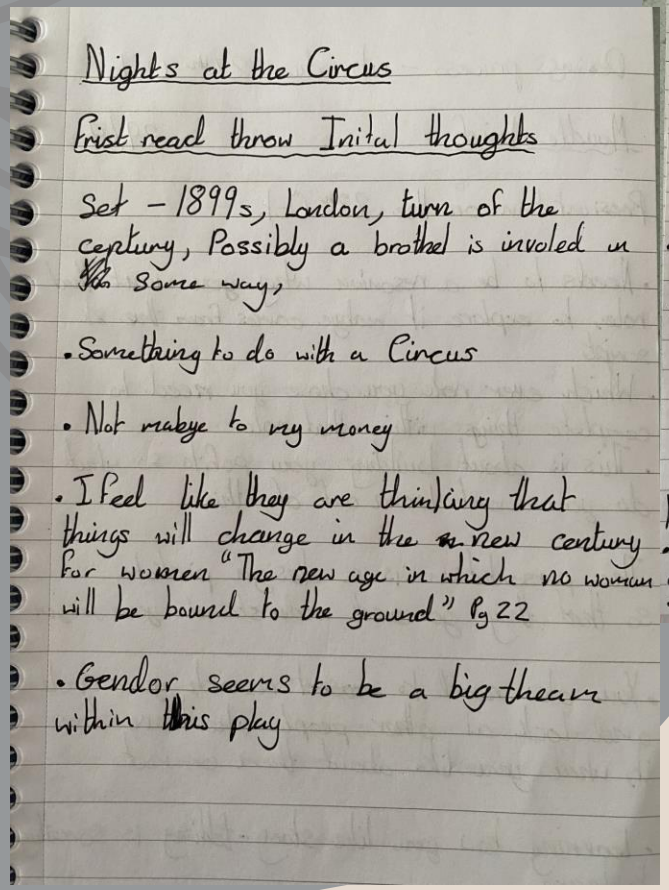
presentation title

First Read Through

The first read through I used to help me to try a just get a sense of what was going on within the script. So that I could understand what was happening within this play, who was who and any of my other initial thoughts that would help me to begin building the based for my ideas to work upon. I have to say that this read through although I was able to pick out different things within the writing left me very confused. About what was actually happening within the play, probably due to miss reading things as well as this overall text being a hard one to follow along with. Overall I would say that my initial thoughts about this play were that it was taking about how women wanted to change there play that they were relegate to within this time and felt that the turn of the century was the real opportunity for this.

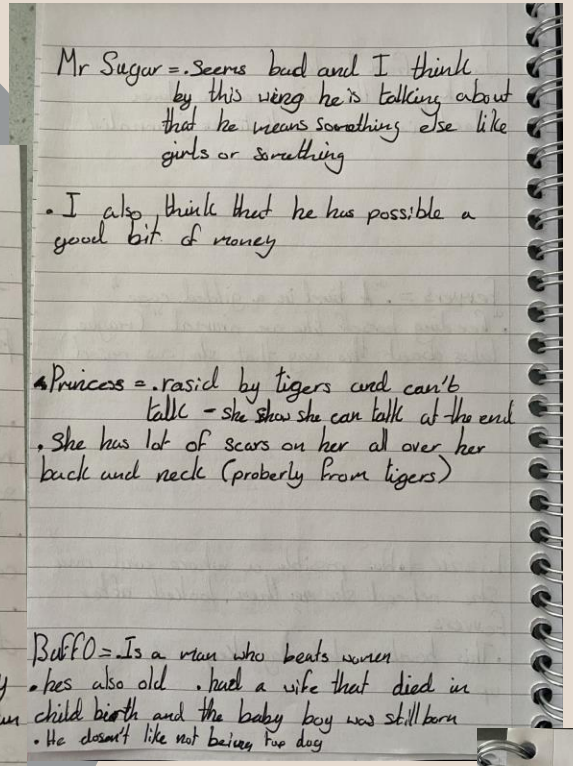


Nights at the Circus

Frist read throw Inital thoughts

Set – 1899s, London, turn of the century, Possibly a brothel is involed in some way,

- Something to do with a Circus
- Not makye to my money
- I feel like they are thinking that things will change in the new century for women "The new age in which no woman will be bound to the ground" Pg 22
- Gendor seems to be a big theam within this play

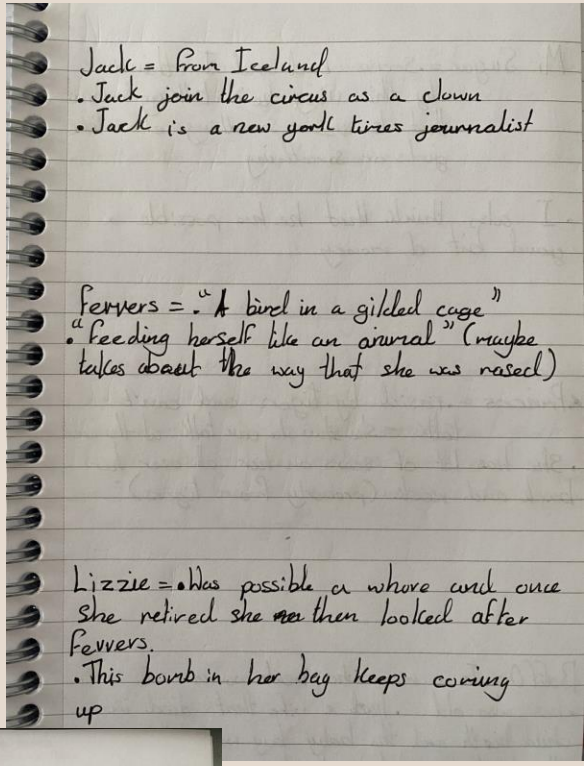


Mr Sugar = .Seems bad and I think by this using he is talking about that he means something else like girls or something

- I also think that he has possible a good bit of money

Princess = .rasid by tigers and can't talk - she show she can talk at the end
. She has lot of scars on her all over her back and neck (proberly from tigers)

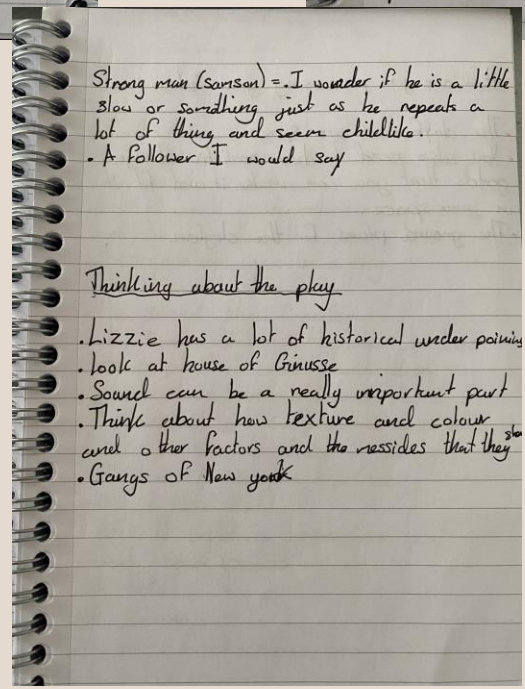
Buffo = Is a man who beats women
. has also old . had a wife that died in child birth and the baby boy was still born
. He doesn't like not being the dog



Jack = from Iceland
. Jack join the circus as a clown
. Jack is a new yorK times journalist

Fevvers = "A bird in a gilded cage"
"feeding herself like an animal" (maybe talkes about the way that she was raised)

Lizzie = .Was possible a whore and once she retired she met then looked after Fevvers.
. This bomb in her bag keeps coming up



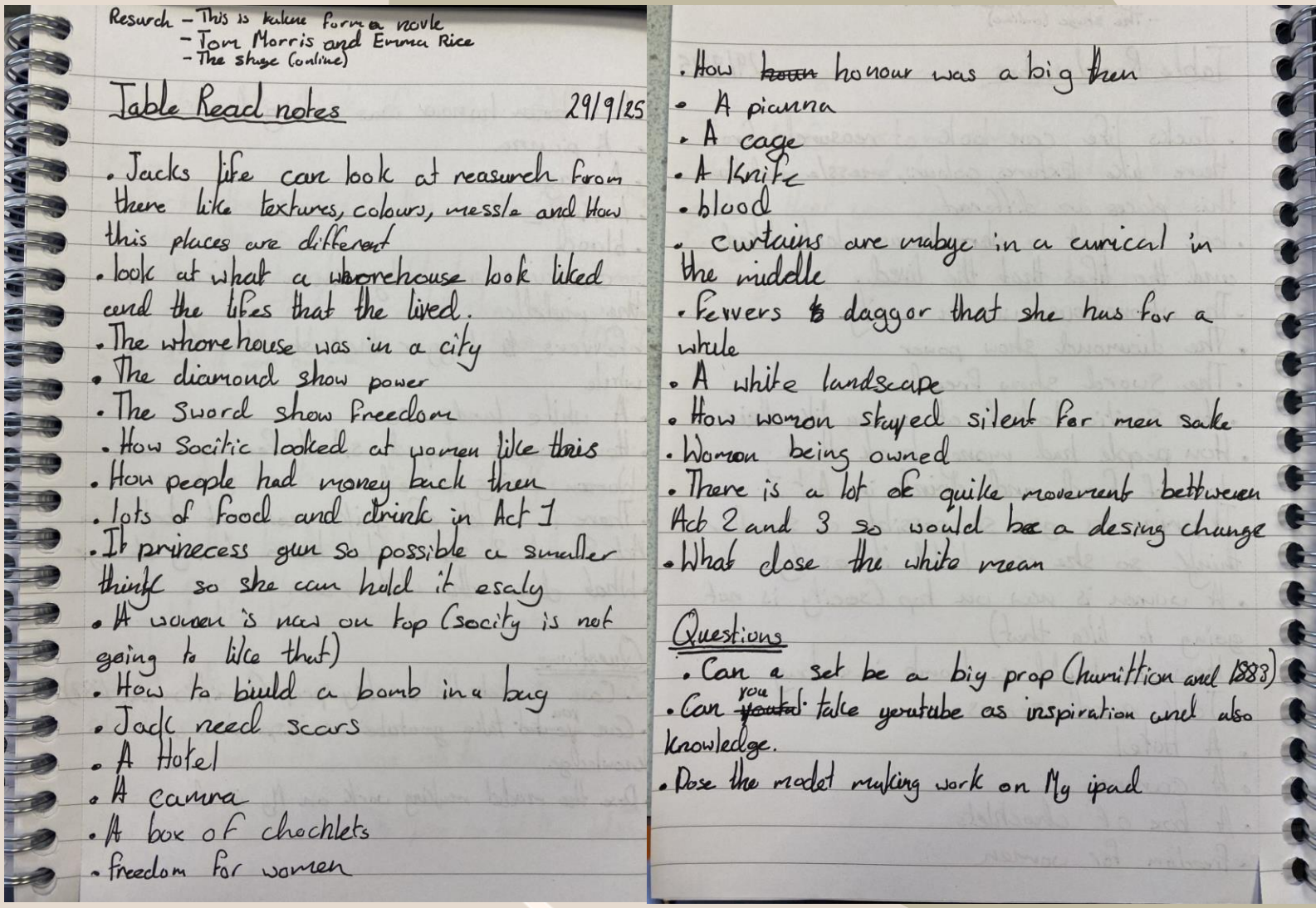
Strong man (samson) = .I wonder if he is a little slow or something just as he repeats a lot of thing and seem childlike.
. A follower I would say

Thinking about the play

. Lizzie has a lot of historical under pining
. look at house of Grimsse
. Sound can be a really important part
. Think about how texture and colour and other factors and the messides that they
. Gangs of New yorK

Table Read – second read through

- The table read was really the turning point for me when it came to starting to get a grasp of this play it made everything so much clearer. I feel that this was because I am very used to taking in information in this way as I read audiobooks regularly so have to be used to following along with a story this way.
- I also feel that the table read was very beneficial especially for this scrip as there are so many, changes that made it hard to read on your own. Therefore, I was able to actually follow along with what was happening during this table read removing a lot of that confusion. This allowed me to pick out piece of information that I had missed the first time and really start having some opinion on this text.
- Due to this experience I feel that I have now come to really a appreciate the important of a table read especially for me, so that I am able to develop my ideas and understanding. I also can now imagine that doing this with the really cast would help you to pick out important this about their character. For this reasons I will be trying to ensure that I can use table reads wherever possible.



Resurch – This is kalene form a movie
– Tom Morris and Emma Rice
– The stage (online)

Table Read notes 29/9/25

- Jacks life can look at reasurch from there like textures, colours, messle and How this places are different
- look at what a whorehouse look liked and the lifes that the lived.
- The whorehouse was in a city
- The diamond show power
- The sword show freedom
- How Socitic looked at women like this
- How people had money back then
- lots of food and drink in Act 1
- It princecess gun so possible a smaller thinfc so she can hold it esaly
- A women is nan on top (socity is not going to like that)
- How to biuld a bomb in a bag
- Jack need scars
- A Hotel
- A camra
- A box of chochlets
- freedom for women

- How ~~hoour~~ honour was a big then
- A picanna
- A cage
- A knife
- blood
- curtains are mabye in a curical in the middle
- Ferrers ~~is~~ daggor that she has for a while
- A white landscape
- How women stayed silent for men sake
- Women being owned
- There is a lot of quike movement bethween Act 2 and 3 so would be a desing change
- What close the white mean

Questions

- Can a set be a big prop (Churittion and 1883)
- Can ~~you~~ you: take youtube as inspiration and also knowledge.
- Dose the model making work on My ipad

Third read through and initial analysis

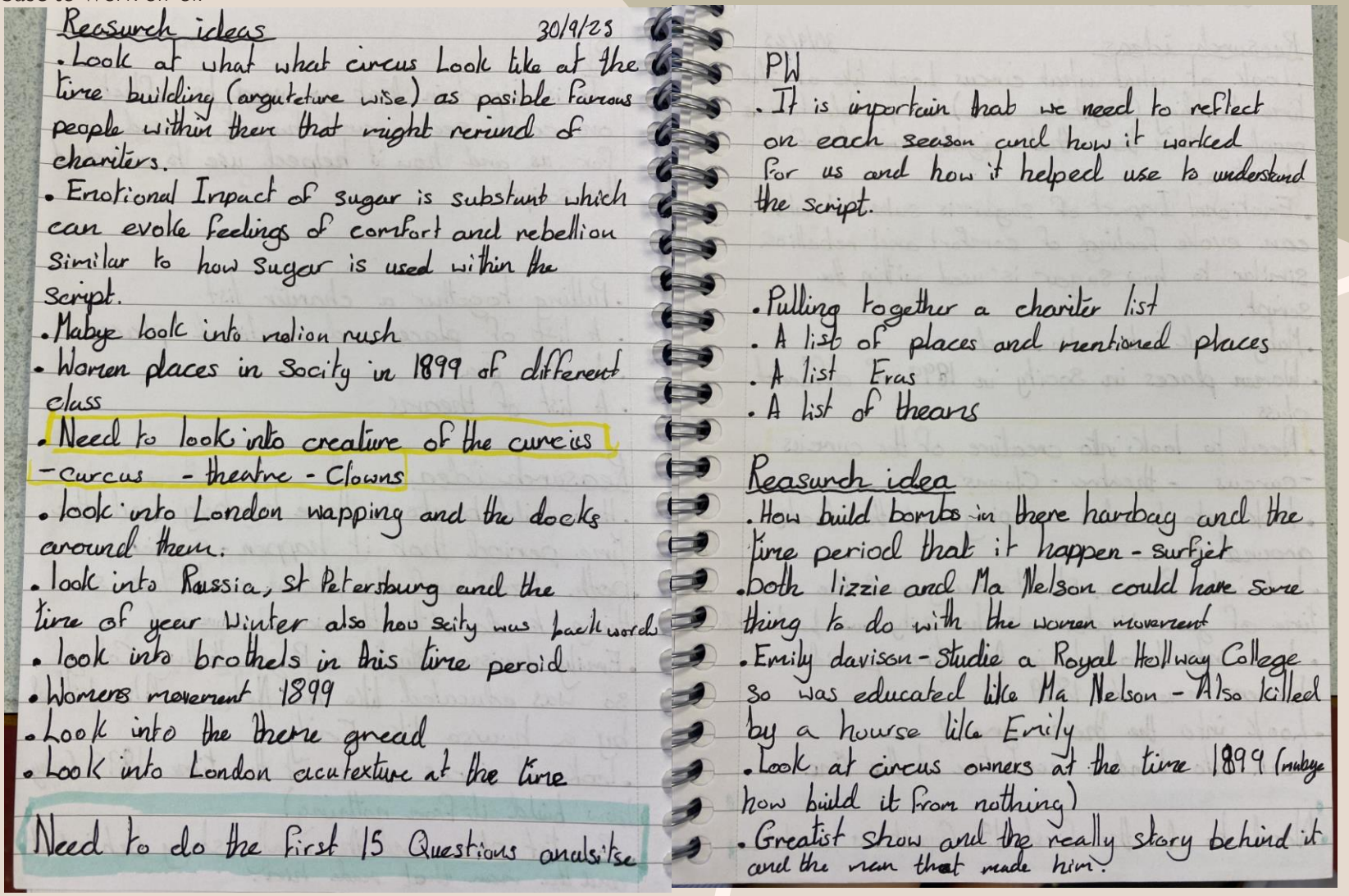
The first thing that we did when we came to starting to analysis this script was go throw it and write out list for this things.

- Character list
- Places and mention places
- List of Eras – time period, season, time of day
- Themes

I have to say that this approach worked really well as it, made the overwhelming feeling of where to start much easier as it just was listing facts that were in the script that would then be a good place to start springboarding off of. For this reason, this is definitely something that I will come back to in the future.

Once we had finished this list were started working are way frow them and breaking them down more with what we could find in the script as well as this online. I was really surprised how much we could pull them apart as well as how many links there were to really life things, but I feel that now I am really starting to understand the important of doing this as it bring so many more things working through my head that will be able to help me make informed decision later on.

I could really see the different in starting to read for the third time after the read through, as I didn't need to worry about the story so much as I now was starting to properly understand where it was going so, I could start to really just focus on picking out pieces within the scrip so that I needed to have further insight into the decision that I would come to make later. Because of this and the initial analysis work that we started to do in class I am, really understanding why in all the videos I was watching why they said about reading the script so many time as you are always picking out new thing and this will also make decision as well as discussions easier as you have a firm base to work off of.



LOCATIONS

Europe

London

Reykjavik

Iceland

Calcutta Market

Kathmandu

Theatre

Dressing room

Setzuan

Brothel garden

Fevers' room

Wapping high street

Blooms

London hospital

parlour

the street (brothel)

music halls of Europe

Cabarets of Europe

Colonel Kearney's circus

St. Petersburg

Fosters in Wapping

the yard

café

Buffo's home

the street (café)

the square

Mignon's home

the town

the pond

Clown Alley

Copenhagen

Morocco

Bedouin tent

Damascus road

Reykjavik wharf

New York

Ma Nelson's brothel

Wapping

Brothel library

Brothel doorstep

Brothel roof

Russia

circus stage (ring)

Lexington, Kentucky

Kearney's school

Kearney's home

Abyssinia

Abyssinian jungle

Ireland

bridal suite hotel Europe

libraries

museums

Tivoli

bar

thickest part of the town

heaven

foyer of Fevers' hotel

ice cream parlour

brassworks

The Land where the Lemon Trees Grow

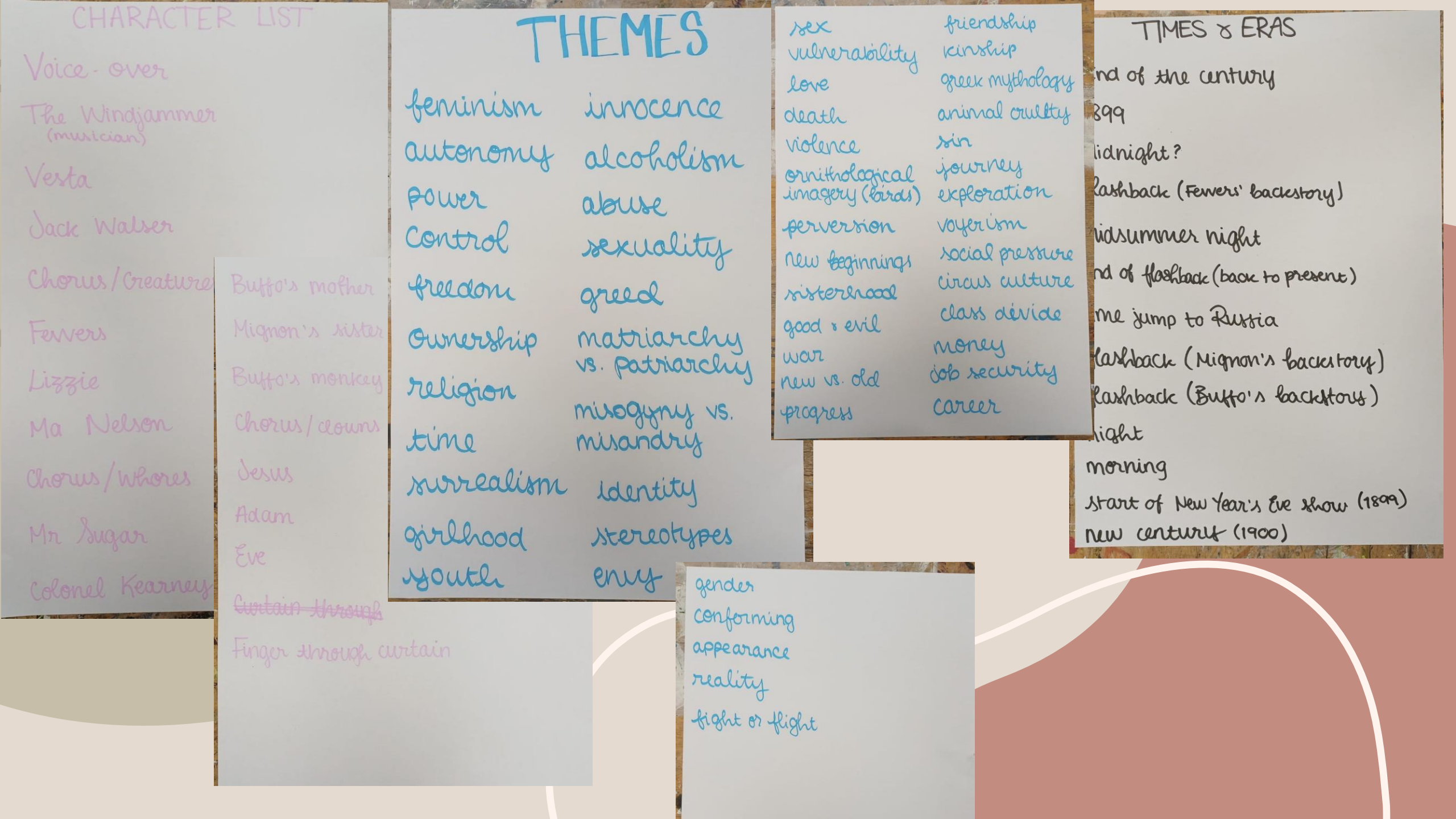
Eden

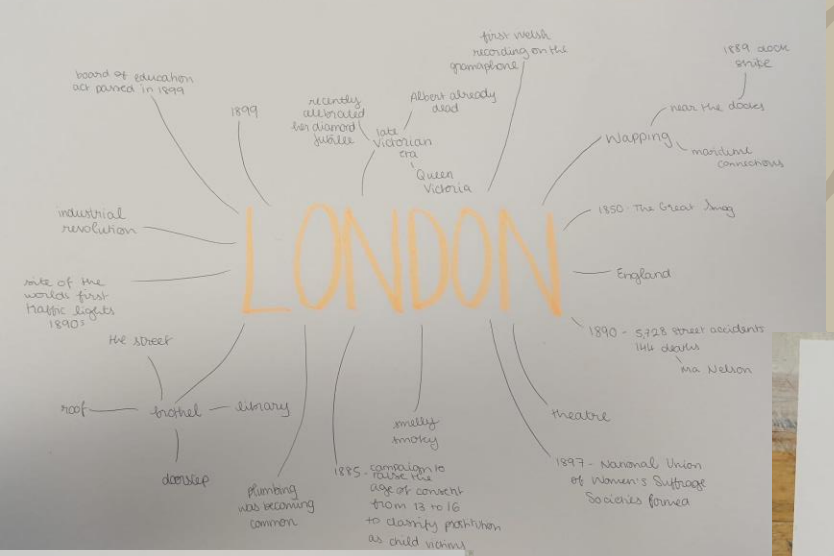
ring door curtains (upstage, backstage)

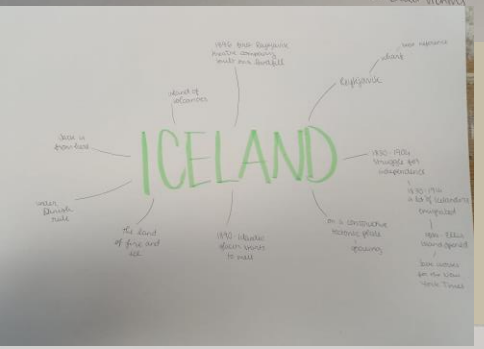
Offstage (on stage)

bare. white landscape

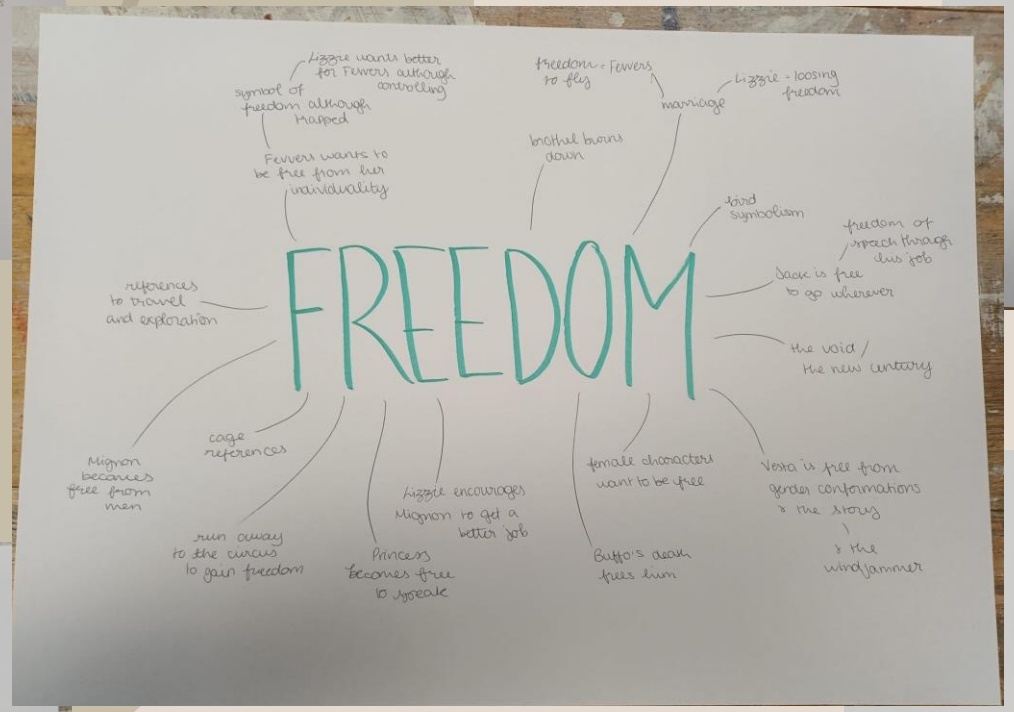
Marseille

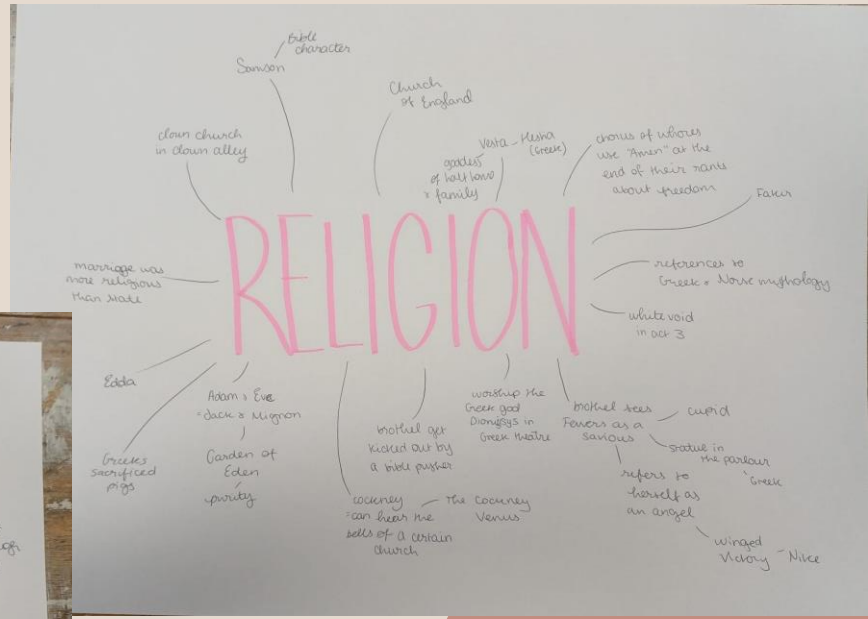

CHARACTER LIST
Voice-over
The Windjammer (musician)
Vesta
Jack Walser
Chorus/Creatures
Fevers
Lizzie
Ma Nelson
Chorus/whores
Mr Sugar
Colonel Kearney
Buffo's mother
Mignon's sister
Buffo's monkey
Chorus/clowns
Jesus
Adam
Eve
~~Curtain through~~
Finger through curtain
THEMES
feminism
autonomy
power
control
freedom
ownership
religion
time
surrealism
girlhood
youth
innocence
alcoholism
abuse
sexuality
greed
matriarchy vs. patriarchy
misogyny vs. misandry
identity
stereotypes
envy
sex
vulnerability
love
death
violence
ornithological imagery (birds)
perversion
new beginnings
sisterhood
good + evil
war
new vs. old
progress
friendship
kinship
greek mythology
animal cruelty
sin
journey
exploration
voyerism
social pressure
circus culture
class divide
money
job security
career
gender
conforming
appearance
reality
fight or flight
TIMES & ERAS
nd of the century
899
idnight?
lashback (Fevers' backstory)
idsummer night
nd of flashback (back to present)
me jump to Russia
lashback (Mignon's backstory)
lashback (Buffo's backstory)
ight
morning
start of New Year's Eve show (1899)
new century (1900)

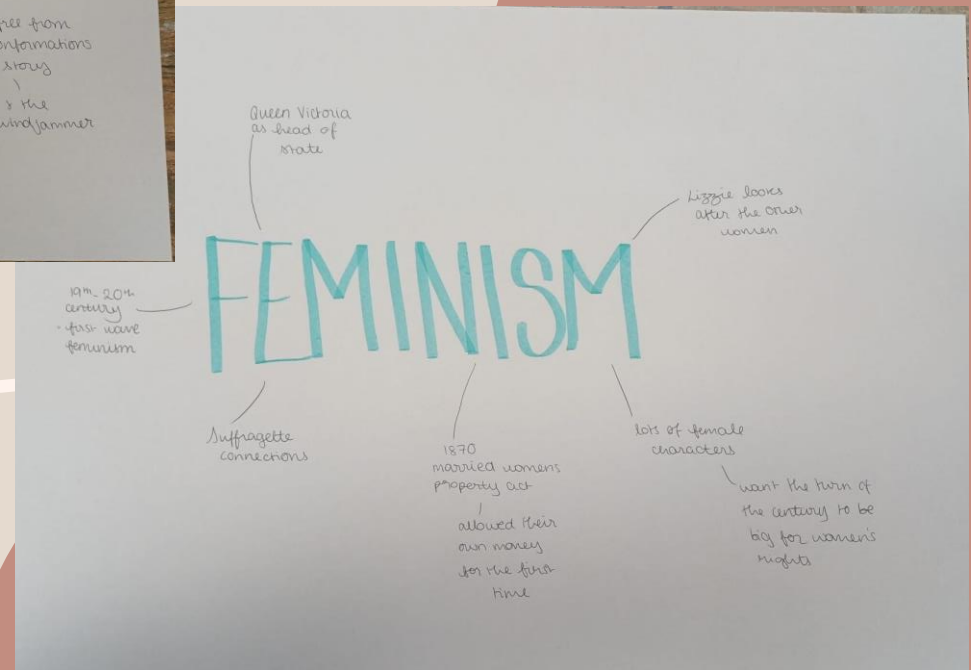

LONDON
board of education act passed in 1899
1899
recently celebrated 60th diamond jubilee
Albert already dead
late Victorian era
Queen Victoria
first welsh recording on the gramophone
1889 dock strike
Wapping
near the docks
maritime connections
industrial revolution
1850 - The Great Stink
England
site of the worlds first traffic lights 1890's
1890 - 5728 street accidents 1446 deaths
Ms Nelson
the street
roof
brothel
library
doorstep
plumbing was becoming common
1885 - campaign to raise the age of consent from 13 to 16 to classify prostitution as child violence
smelly smoky
theatre
1897 - National Union of Women's Suffrage Societies formed

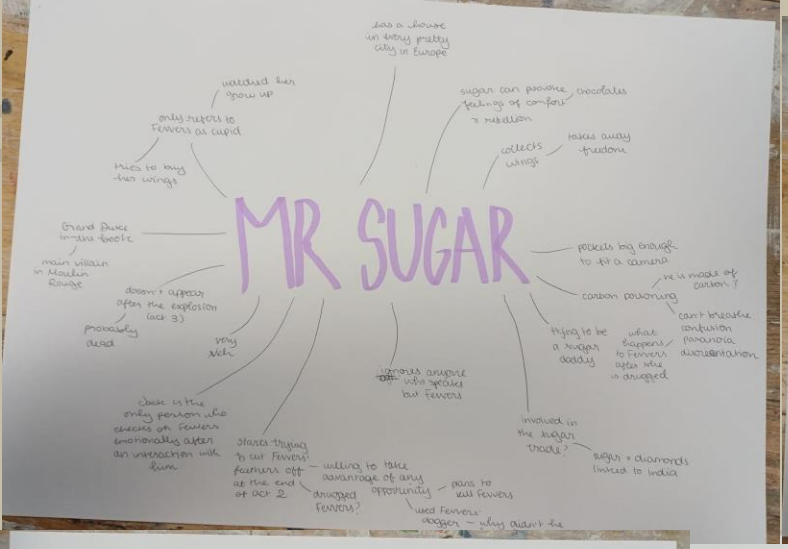

ICELAND

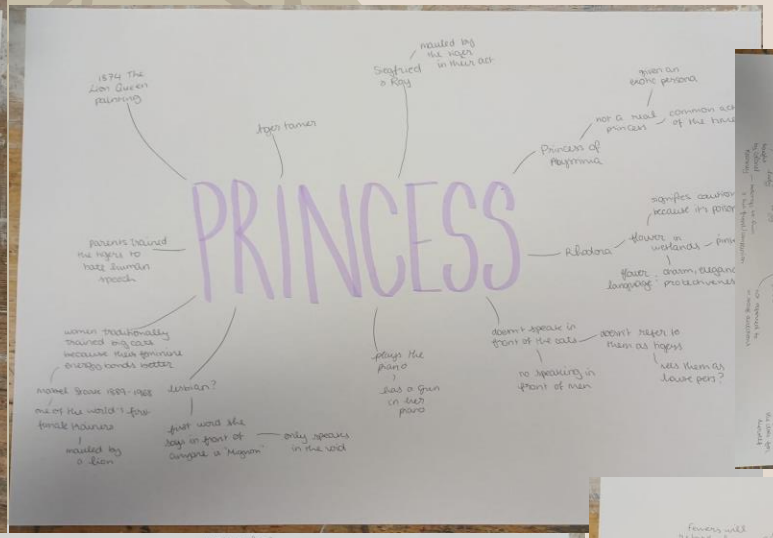

ST. PETERSBURG
winter
over New Year
governed by a Tsar
Nicholas II
cold
snow?
x illiterate
most of the population were peasant farmers
1809-1900
1890 - largest prison opened
Slava snow
snow
Russian
clown
Russia
capital of the Russian empire
1896 - train from London to St Petersburg
connects to France
1877 - first stone circus Anisetti
The Russian Flu Pandemic 1889 - 1890
1899 circus training ground opened
1899 Russian students strikes started in St Petersburg universities
the circus
ring
travelling
by train? boat?
drumming room
dark
clown alley
backstage
are of the walls of the tent
backstage area near animal cages where clowns get dressed

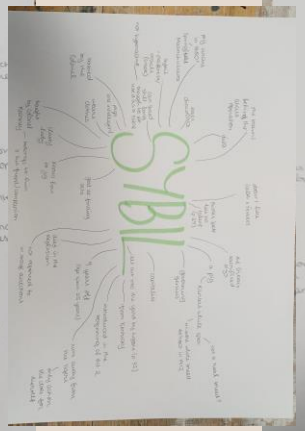

FREEDOM
Lizzie wants better for Fevvers although controlling
symbol of freedom although trapped
Fevvers wants to be free from her individuality
freedom = Fevvers to fly
marriage
Lizzie - loosing freedom
brothel burns down
bird symbolism
freedom of speech through his job
Jack is free to go wherever
references to travel and exploration
the void / the new century
Mignon becomes free from men
cage references
run away to the circus to gain freedom
Princess becomes free to speak
Lizzie encourages Mignon to get a better job
female characters want to be free
Buffo's death frees him
Vesta is free from gender conformations
= the story
= the windjammer

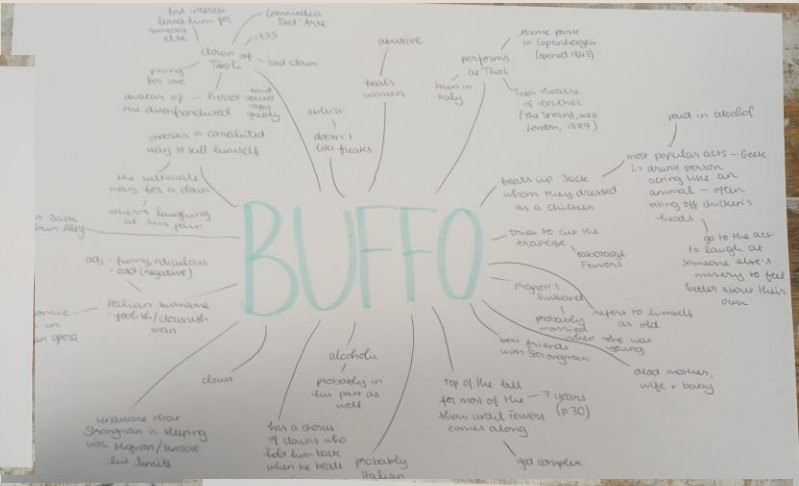

RELIGION
Bible character
Samson
Church of England
clown church in clown alley
Vesta - Hestia (Greek)
goddess of hearth and family
chorus of whores use "Amen" at the end of their rants about freedom
Fates
references to Greek + Norse mythology
white void in act 3
marriage was more religious than state
Eddas
Greeks sacrificed pigs
Adam + Eve
= Jack + Mignon
Garden of Eden
= purity
cockney
= can hear the bells of a certain church
The Cockney Venus
brothel opp kicked out by a bible pusher
worship the Greek god Dionysys in Greek theatre
brothel sees Fevvers as a saviour
cupid
statue in the parlour
Greek
refers to herself as an angel
winged Victory - Nike

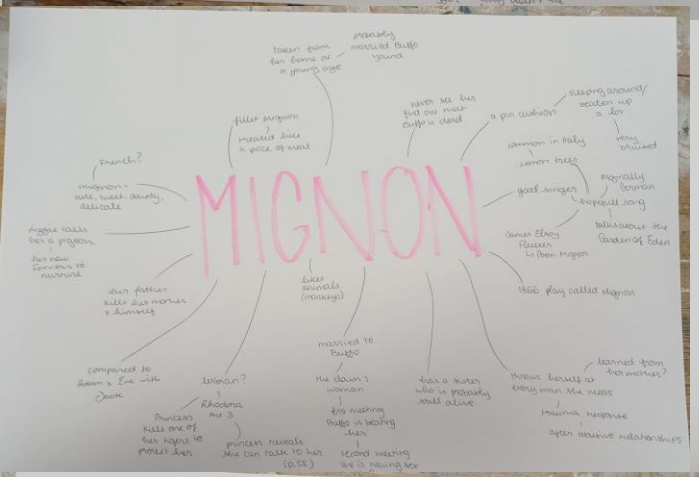

FEMINISM
Queen Victoria as head of state
Lizzie looks after the other women
19th - 20th century
= first wave feminism
Suffragette connections
1870 married women property act
= allowed their own money for the first time
lots of female characters
want the turn of the century to be big for women's rights

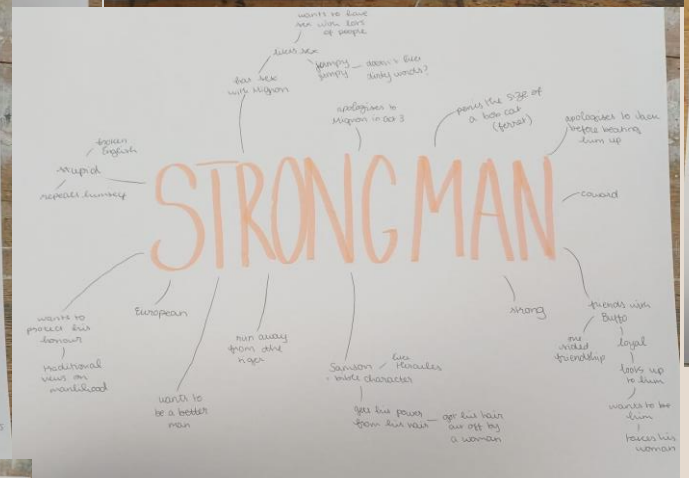

MR SUGAR
has a shoulder on every pretty lady in Europe
watched her grow up
only refers to Fevers as cupid
sugar can preserve chocolates
feelings of comfort
= rebellion
collects wings
takes away freedom
likes to keep their wings
Grand Duke in the beetle
main villain in Moulin Rouge
doesn't appear after the explosion (act 3)
probably dead
very rich
Jack is the only person who cheers up Fevers emotionally after an interaction with them
starts trying to cut Fevers' feathers off at the end of act 2
willing to take advantage of any opportunity
plans to kill Fevers
drugged Fevers?
used Fevers' dagger — why didn't he
cheers anyone who speaks but Fevers
pockets big enough to fit a camera
carbon poisoning
he is made of carbon?
can't breathe
confusion
paranoia
disorientation
what happens to Fevers after she is drugged
trying to be a sugar daddy
involved in the sugar trade?
sugar + diamonds
limited to India

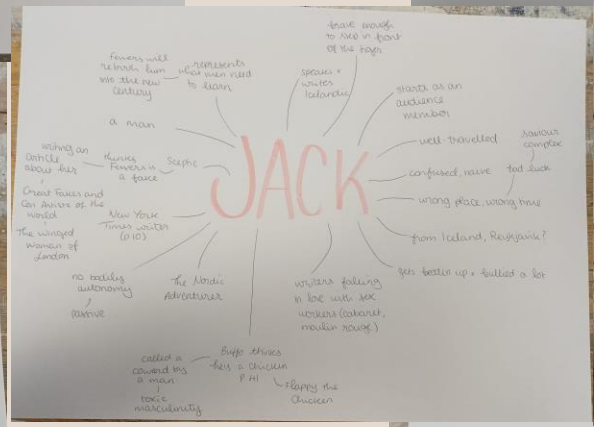

PRINCESS
1874 The Lion Queen performing
tiger tamer
mauled by the tiger in their act
Siegfried & Roy
given an exotic persona
not a real princess
Princess of Paphimia
parents trained the tigers to hate human speech
women traditionally trained dog cats because male feminine energy needs better
Marie Brooke 1881-1922 one of the world's few female trainers
mauled by a lion
lion tamer?
first word she says on stage is "Mayam"
only appears in the act
plays the piano
has a gun in her piano
doesn't speak in front of the cats
no speaking in front of men
doesn't refer to Mayam as happy
has them as house pets?
sacrifices cow because it's poison
flower in wetlands — pink
flower — cream, elegant, long lasting
Belladona

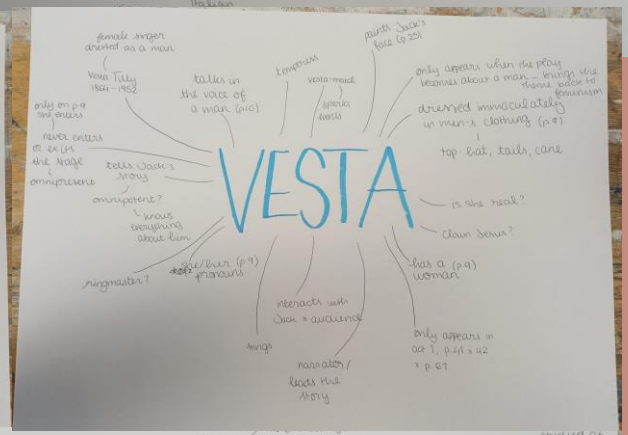

1915

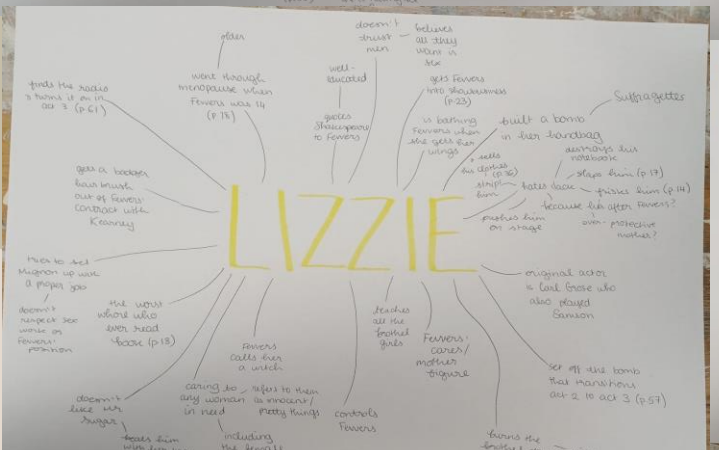

BUFFO
last interval (usual turn for seasons close)
clown of Tivoli
sad clown
Commedia Dell'Arte
1855
performs at Thali
Town theatre of Dorchester (the Strand, was London, 1884)
Rome prior to Copenhagen (opened 1815)
miming her love
master of pantomime
French social comedy
his misanthropic ness
chooses a complicated way to kill himself
the ultimate hero, let a down
owner's laughing at his pain
acts - funny, ridiculous and (negative)
Italian surname
fool of / clown-like man
abusive
beats women
artist
doesn't like freaks
beats up Jack (drunk man dressed as a duchess)
most popular acts — Geek (drunk person acting like an animal — often biting off chicken's heads)
paid in alcohol
up to the act to laugh at someone else's misery to feel better about their own
tries to cut the mistress
sabotage Fevers
Mayam's husband
refers to himself as old
probably married her when she was young
two funerals were in progress
dead women, wife + baby
alcoholic
probably in this part as well
has a chorus of clowns who kick him back when he beats
top of the bill for most of the show until Fevers comes along
— 7 years (p.30)
old complex
clown
probably Italian
urbane man Shorgrain is sleeping with Mayam / knows her limits

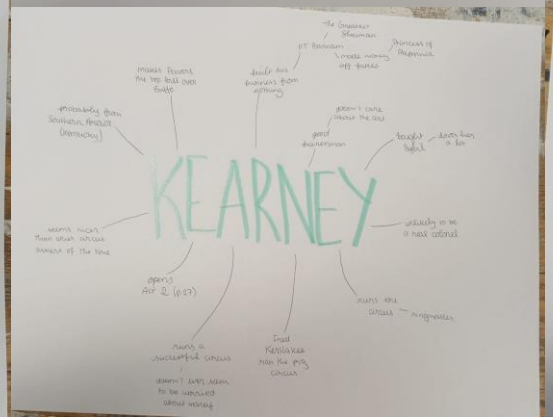

MIGNON
town from province
married Buffo young
a pin cushion
sleeping around/ beaten up a lot
very tattooed
never let her feel the real cuffs is cleared
filler unseen
treated like a piece of meat
French?
mignon = cute, sweet, dainty, delicate
common in Italy
lemon trees
good singer
especially Bernian
tragedy song
Agave calls her a pigeon
Bernian Flower
(from Mignon)
tells about the Garden of Eden
has new Fevers to nurture
has feathers
kills two women + himself
1866 play called Mignon
likes animals (monkeys)
compared to Adam + Eve with Jack
married to Buffo
the clown's woman
lesbian?
Rhodoria
Act 3
Princess kills one of her tigers to protect her
princess reveals she can relate to her (p.58)
this evening Buffo is wearing her
second wearing she is wearing her
threw herself at every man. Has needs
trauma response
often abusive relationships
banned from her mother?

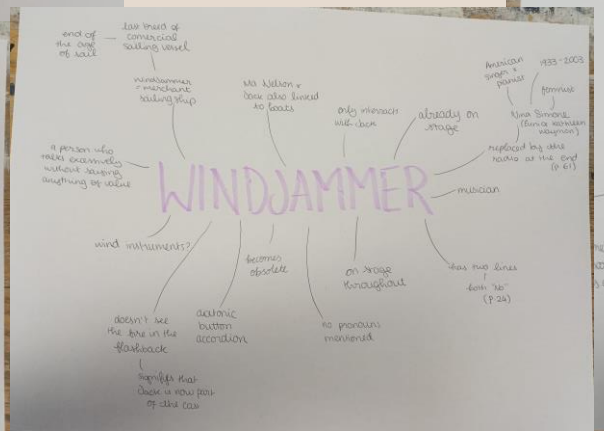

STRONG MAN
wants to have sex with Lizzie as people
likes sex
horny — doesn't like kinky words?
has sex with Mignon
apologises to Mignon in act 3
points the size of a bow cast (forced)
apologises to Jack before leaving him up
coward
strong
friends with Buffo
not trusted friendship
loyal
looks up to them
wants to be them
teases his woman
wants to protect his honour
traditional views on womanhood
European
ran away from other wife
wants to be a better man
Samson — like Hercules = male character
gets his power from his hair
age his hair saw off by a woman
stupid
repeats himself
Italian English

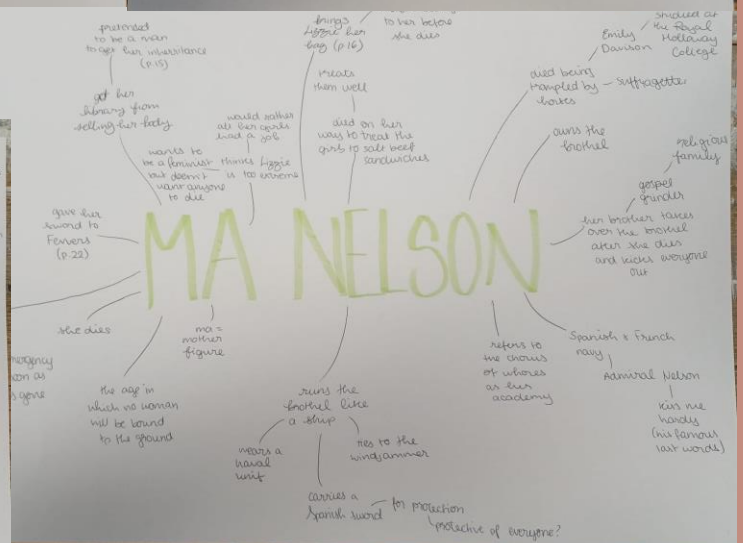

JACK
Fevers will "climb him" like the new century
represents what men used to learn
a man
species + writes Icelandic
writing an article about him
thinks Fevers is a fraud
Sceptic
Great Faiths and Cat Advice of the World
New York Times writer (p.10)
The winged woman of London
stands as an audience member
well-travelled
confused, naive
wrong place, wrong time
from Iceland, Reykjavik?
saviour complex
bad luck
gets hostile up + fumbled a lot
no bodily autonomy
passive
The Nordic Adventurer
writers falling in love with sex workers (cabaret, moulin rouge.)
called a coward by a man
toxic masculinity
Buffo thinks he's a chicken p.41
Happy the Chicken


VESTA
female singer dressed as a man
Vera Tilly 1864 - 1952
only on p.9 she enters
never enters on ex (15 the stage
tells Jack's story
omnipresent
omniscient?
knows everything about him
ringmaster?
tells Jack's story
tenor voice
Vesta-mask
speaks Italian
tattles in the voice of a man (p.10)
only appears when the play becomes about a man — brings in a theme about feminism
dressed immaculately in men's clothing (p.9)
top hat, tails, cane
is she real?
clown sense?
has a (p.9) woman
only appears in act 1, p.41 + 42 + p.67
interacts with Jack + audience
narrator / leads the story
Mignon (p.9)
Francois
Lizzie (p.9)
Francois
strings
North Jack's face (p.25)


LIZZIE
glider
doesn't trust men
believes all they want is sex
gets Fevers into Shakespeare (p.23)
Suffragettes
built a bomb in their bandroom
destroys their notebook
slaps them (p.17)
finishes them (p.14)
because they left Fevers?
over-protective mother?
is bathing Fevers when she gets their wings
tells them stories (p.16)
simplifies them
hates them
practises them on stage
gets a badder hair brush out of fevers contact with Kearney
tries to test Mignon up with a proper spa
doesn't respect sex work as Fevers' profession
the worst whore who ever lived "book (p.18)
finds the radio + listens it on in act 3 (p.61)
went through menopause when Fevers was 14 (p.18)
gives Shakespeare to Fevers
Fevers calls her a witch
caring to refers to them as innocent / pretty things
including the bandit
controls Fevers
teaches all the brothel girls
Fevers' carer / mother figure
original actor is Carl Grose who also played Samson
set off the bomb that transitions act 2 to act 3 (p.57)
turns the brothel into a circus


KEARNEY
The Organiser
Showman
PT Barnum
Princess of Paphimia
Marries Fevers the tiger tamer
Probably from Southern Kentucky (Kentucky)
builds their business from nothing
doesn't care about the cats
good businessman
taught Lizzie how to fight
loves her a lot
seems nicer than circus owners of the time
opens Act 2 (p.17)
runs a successful circus
doesn't want him to be worried about money
Fred Kennikens was the pig circus
actually is a real colonel
runs the circus
ringmaster


WINDJAMMER
end of the age of sail
last kind of commercial sailing vessel
windjammer = merchant sailing ship
Mr Nelson + Jack also lived on boats
only interacts with Jack
already on stage
musician
1933 - 2003
American singer + pianist
feminist
Nina Simone (Eunice Kathleen Waymon)
replaced by Jake Hooks at the end (p.61)
a person who talks excessively without saying anything of value
wind instruments?
doesn't see Mr Nelson in the flashback
signifies that Jack is now part of the old era
becomes obsolete
diatonic button accordion
on stage throughout
no pronouns mentioned
has two lines both "no" (p.24)


MA NELSON
promised to be a wife to get her inheritance (p.15)
get her library from selling her body
wants to be a feminist + thinks Lizzie + is too extreme
would seldom act her cards back a girl
gave her wound to Fevers (p.22)
the dress
ma = mother figure
the age in which no woman will be found to the ground
runs the brothel like a shop
wears a tweed hat
carries a Spanish sword
for protection
protective of everyone?
refers to the chorus of whores as her academy
Spanish + French navy
Admiral Nelson
has no hands (his famous last words)
died beard trampled by suffragettes' boots
owns the brothel
religious family
gospel thunder
two brothers fences over the brothel after she dies and kicks everyone out
Emily Davison
shouted at the Royal Holloway College
wears the dress to her before she dies
meets them well
died on her way to treat the girls to salt beef sandwiches
things Lizzie has (p.16)
bag (p.16)

Analysis Questions

What is the plot? = the plot to me within this play I feel is about Fevvers finding her voice as she needed to learn what she wants and become independent of others ideas, which I feel talk to the overall theme within the play of freedom especially for women.

What is the theme? = there are a lot of themes within this script, but I feel that the main ones for me that are key is freedom, power, feminism, greed, identity, money and control. I think that the message trying to be show here is how women had to fight and work hard to achieve the things that men had and still need to today.

What is the login = I would say on the whole the story dose come together to a good extent and make sense after you come to read it more, the time jumps are the thing that I think make it the hardest to understand but once you work that out it is okay.

What is the Exposition = I would say that the characters are constantly moving trying to improve their lifes so that they have more money, power and freedom within the world this is especially true for the women I feel. Other character I feel are mean to be road blocks that stand in the way much like in really life.

What is the complication = I would say that the big piece of drama in this script is the bomb going off as it show the reset in a way of the world, much like the start of the 1900s did for most people things change drastically not long into this time like women's rights, society expedition, the class structure meaning that things were a lot better of for many people. And I feel that lizzie always working away at her bomb shows the growing unrest for change that was happening at this time.

What creates the tension =

What is the main question = I would say the problem to be solved is how do they break free from the way that the world is so that they can have the freedom that they want to control their own lifes. This first come in the way that they had to find a new place to live and earn money therefore they go to Russia.

What is the main action = I would say at first the thing that hooks the audience is how jack basically bring us into the story that we are following him and the we meet fevvers and start learning about her story of meaning to be this symbol of freedom. However, she still feels like she is in a cage it might be a nice one but it is still a cage so we want to see if she can overcome her trials that is put before her and become free like she wants. I feel that this catch the audience attention as it is so relatable to us in real life.

What is the cause of the action = Jack is looking for his next story "great fakes and con artist of the world" this is what causes him to meet fevvers. Fevvers and lizzie lose there home therefore they have to find somewhere new to live and work.

What is the resulting action = when the move to Russia fevver's gains some power becoming top bill at the circus, however I would say that this still does make her happy that she has the freedom that she want as she still say that she in a cage. Therefore I think that when she get to choose her own chose to be with jack that this possible starts to do this as she isn't listening to anyone but herself and she wants.

What is the conclusion = the play ends with fevvers and jack being together no matter what anyone thinks they are happy and it seems that fevvers finally feels free.

Who is the protagonist = the main character would be fevvers and then I would also put jack and lizzie up high besideher as they play were key parts to telling her story.

Who is the antagonist = this would be Mr sugar and Buffo.

Who is the most interesting character = for me I would say that this would be lizzie as I feel that there is so much hidden within her backstory and her actions. Which I feel have allowed her to become this character that pushes overs ford so that they can active what she was unable to.

Where does the story take place = we begin in Wapping London within Ma Nelson's brothel mostly and then the surrounding areas. Then we move to Russia ST Petersburg and most of the event take place at Kearneys Circus and clown alley. This all take place in the year of 1899 and by the time we are in Russia it is winter time, with new years eve happening also. We possibly move into the 1900s at the end of the play after the explosion.

This question allow me to really start to breakdown my own thoughts about this script and the different things that were happ ing within it. However, I did feel that I maybe spend a bit too long in doing them that maybe could have been used in other ways so, I will say that these will probably do them in the future as I do feel that they are useful especially at the start when you are first starting to get to grips with a script and finding your thoughts about it. But that I shouldn't overthink it to much and just put what I feel is right. I do feel that this questions are probably more useful for a longer type of script or book were there is more to start digesting at onces.

Suffragettes bombs



This are 2 of the only know bomb that were made by the suffragette to still survive as the we put in water before they could explode. They were left in the city from April and May 1913. One was a milk tin that would have been for people to put outside for the milkman to fill up and 2 hatpins were used to connect the fixing of the bomb. The second one was a mustard tin with a alarm clock on top so that it would go off at midnight. They are now in the city of london police museum. (View, 2020)

The WSPU was not fighting for all women to have the right to vote when they used vandalism and arson. Just those how had the property qualification as a lot of men in Britain did have the right to vote at this time. 1 March 1912 around 150 women with hammer hidden in their bags went to oxford street, the strand and regent street and smashed shop and office windows damage estimated £5000 back then. (Lambert, 2025)

It looks like bombs were a thing used very readily by the suffragettes as on list that I found had 48 bombs between 1912 to 1914. (standingwellback, 2018)

It was rather interesting all the information about the suffragettes and the way that there were two main groups within the movements for woman's rights. I found the way that bombs were used within the movement to be rather interesting as it was not something that I know about before. This idea of the bomb also really links in with the play as lizzie as a character I feel is meet to symbolize a suffragette at the time, due to the way that she talks about men and acts throughout the play. She also is working on a bomb within the play that goes off and I think the idea that this were just ordinary things that she used to create the bomb the same way as the suffragette, works well for her character as she dose seem very resourceful and fits with her not having a lot of money f~~or any~~thing better.

My brief

Set designers – your job, as the set designer is to create and understand how to produce a visual representation of the world we are creating to represent the given script. You will need to produce a model box to scale, finished coloured design with mood boards to reference your choices and produce accurate drawings. Knowing how the set will be made is critical.

Hi Stacey this are my different role chose.

Set designer - I would like to take on the role of a set designer as I feel that it would be a great change for myself so that I can build understanding and confidence of working within this role. As it is something that interested me how many different angle you could go down so that you are able to transform a space so that the audience really believe that they are in this space, as it is the first thing they see that starts to inform their perception of the show. For me something that really interests me would be how to work with this space so that I can create all the different place that we move throw within this script, as I feel that this could lead to a lot of different designs that I could work throw to see which one fit best. The brothel is the place that really interest me, so I would love to have a go at making this come to life, will still being able to bring in other themes like the idea of the cage within this designs. Another thing that for me would be creating the model as I would really like to gain confidence in doing this will also learning how to work with technology to bring out my ideas.

Props designer - for me this is an area within the industry that really interest me so I would like to start to explore it more to see what I could learn and make out of it. Within the script I was very much drawn to this idea of the bomb being created within this bag and how we could maybe show this on the stage, some of my thoughts that you could have a finally finished bomb and then maybe different piece that could worked on within the bag that you would just see a glimpse of peeking out.
I also would be interested in possibly creating some posters for the circus.

Costume designer - a big thing that I would like to try to do with the costume would be to have symbolism within them so that they can help to tell the story of what is going on within the play as well as who the character are. I would also like to work explore working with different from of fabric manipulations to allow me to have a better understanding of them as I think that they can be a key part to a costume coming out so that they looking the right way, within the world and events that are going on.

Thanks sarah

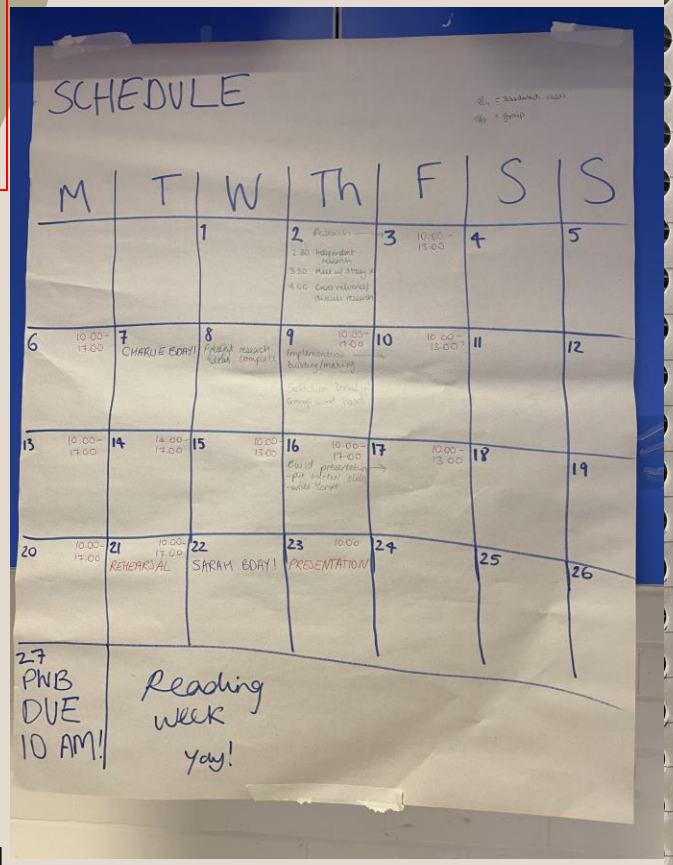
What I am most looking for to with the role of a set designer is learning how to work with as space so that I could work with the needs of a script but learning how to have a creative style about it. This is an area I am unsure of but that is why I feel it is so important to try it now as it will push me out of my comfort zone and allow me to really start developing as a creative. Another reason why I wanted this role was that I love looking at the different sets within movie and seeing how that allows to build the world although this is different to theatre I still think that learning this principle could be very useful to me in the future.

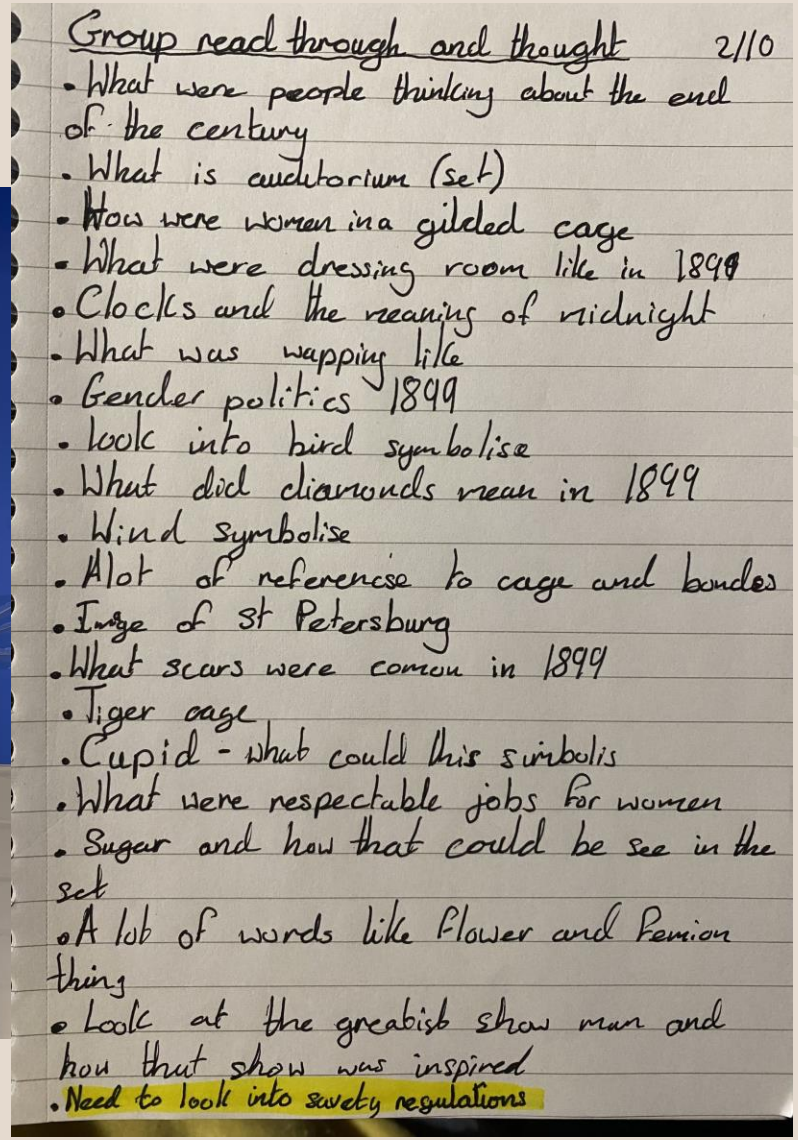
I am worried about doing the model for this set as although I really liked it last year, but we were working of set measurements so I am worried about doing this on my own. However I feel that this is the best time to learn it and work on this skill as I feel it will be very useful to me in the future.

A big thing for me in this process is that I need to start to learn the way that I can work through a project this is something that I am unsure about but the more that I do it the more I will learn what works best for me.

Frist work in groups

The mean themes that keep coming up for use in are group dictions was feminism, industrial revolution (metals), and freedom.





We also within this session started to make out rough plans for when we needed to be doing things. So that we could keep on to of our time management for this project. I think that this is a very useful thing as it set out clearly that time that we have helping use ensure that we stay on track.

We decided that the first thing that we would do would be to do another table read to pick out more things within the script and start having discussions about deferent thoughts that we had so that we could build on each other ideas. Will also getting an initial sense of where we wanted to go with this script. I found this to be very beneficial as it allow me to clarify things, will also getting other perspectives. We found that this ideas of metals was something that we were all having, so would say that this is something that we will try and incorporate within are designs.

This was technically my 4 read through of the script and I can still see why it is so important to keep on coming back to this. As I continue to pull more things out of it. Here beside I made a list of things that I would like to look more into that jump out for me within this read through.

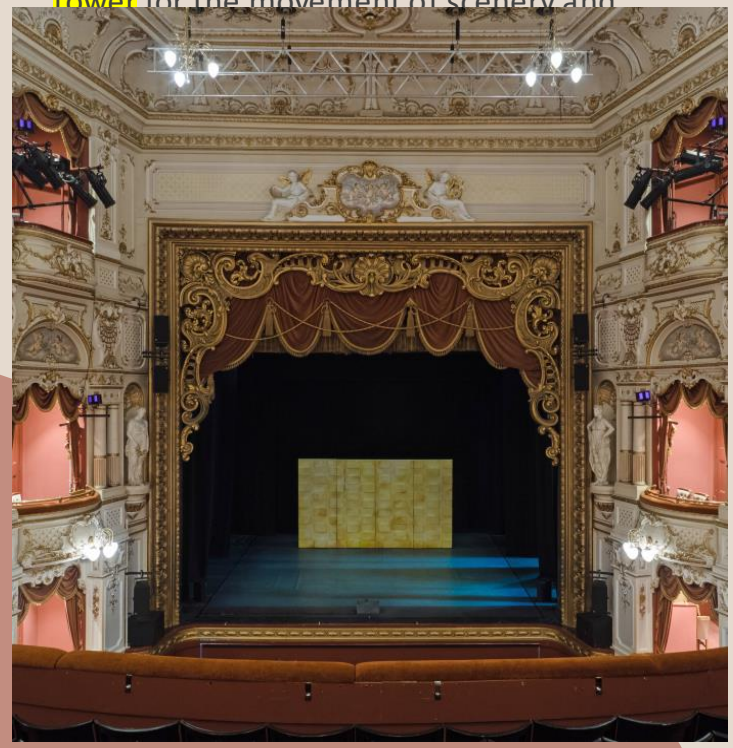
Different type of theatre

It was important for me to look into the different type of theatre, that there are so that I would have an understanding of different types there are. So that I would be able to generate different types of ideas for my set design later on, in how I could work within the space that I have to tell the story to the audience.

Proscenium stage

Proscenium stages have an architectural frame, known as the proscenium arch, although not always arched in shape. Their stages are deep and sometimes raked, meaning the stage is gently sloped rising away from the audience. Sometimes the front of the stage extends past the proscenium into the auditorium. This is known as an apron or forestage. Theatres containing proscenium stages are known as proscenium arch theatres and often include an orchestra pit for live music and a fly tower for the movement of scenery and





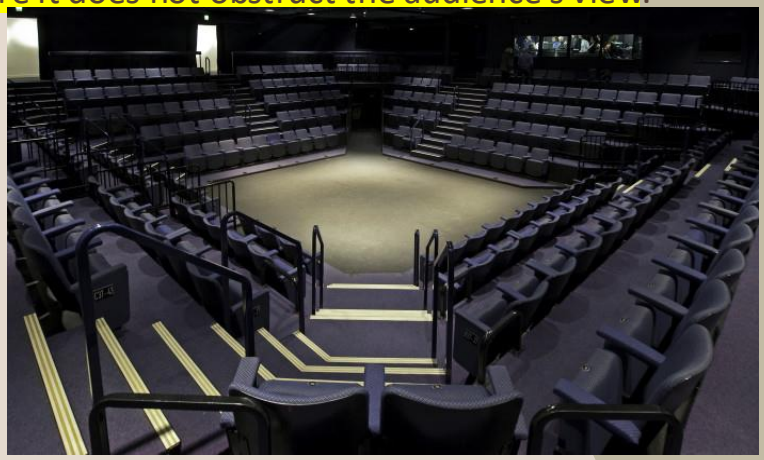
Thrust stage

As the name suggests, these project or 'thrust' into the auditorium with the audience sitting on three sides. The thrust stage area itself is not always square but may be semi-circular or half a polygon with any number of sides. Such stages are often used to increase intimacy between actors and the audience. Set pieces need to look good on all three sides.

Reference = (Theatres Trust, 2025), (Bing.com, 2025)

Theatres in-the-round

These have a central performance area enclosed by the audience on all sides. The arrangement is rarely 'round': more usually the seating is in a square or polygonal formation. The actors enter through aisles or vomitories between the seating. Scenery is minimal and carefully positioned to ensure it does not obstruct the audience's view.



Black-box or studio theatres

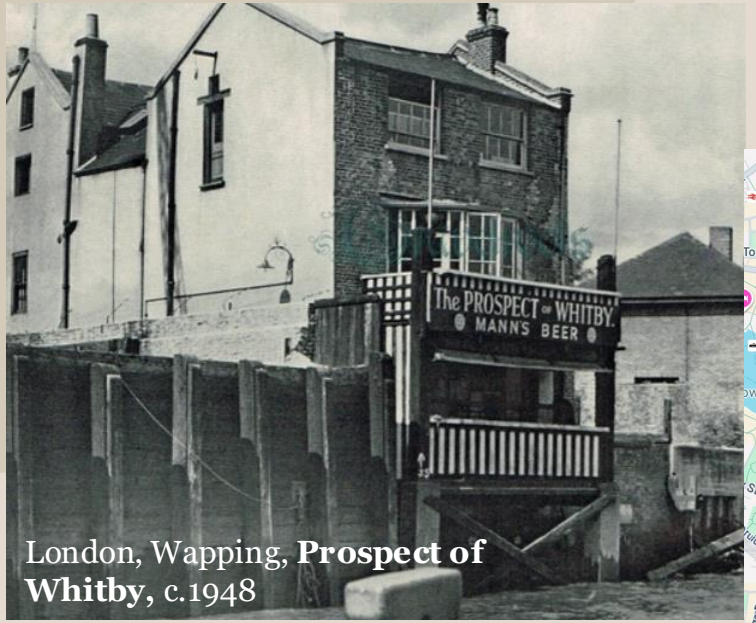
These are flexible performance spaces which when stripped to their basics are a single room painted black, the floor of the stage at the same level as the first audience row. Usually these spaces allow for the temporary setup of seating in a number of different configurations to enable a wide variety of productions to be presented.



Wapping London



London, Wapping, 10 Cable Street **Horns & Horseshoe** pub



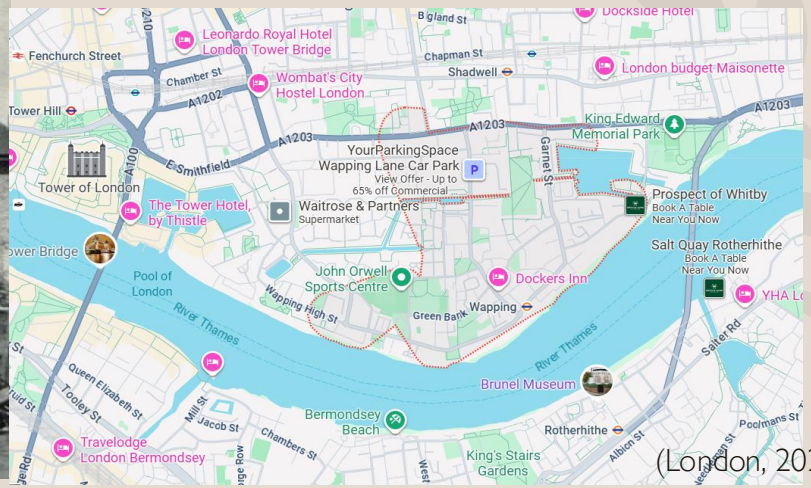
London, Wapping, **Prospect of Whitby,** c.1948



London, Wapping, **Warehouses at the Free Trade Wharf,** c.1955-65

I found all this old photos of Wapping that I feel really help to give me a since of what this place would of looked like. (Gravelroots.net, 2021)

"Wapping saw some significant changes in the 19th century. It had previously been one of the docklands hubs of the area, but new docks were built in different locations, and the area became less pivotal to London's sea trade. It is estimated that Wapping lost almost 60% of its population as the industry moved out of the area.
However, Wapping got a bit of a boost in the early 1800s when Marc Isambard Brunel constructed the Thames Tunnel. This ran from Wapping to Rotherhithe on the other side of the river and was the first tunnel running underwater in the world. It is now part of the London Overground network." (Oakley, 2023)

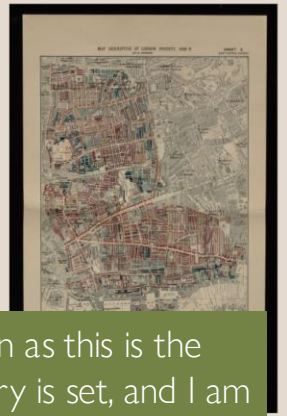


(London, 2021)



"London Docks being developed in Wapping. The new London Dock had an oligopoly on all tobacco, rice, wine and brandy which were stored in massive secure warehouses with vast basement storage areas. An example of one of these buildings is Tobacco Dock, which is still standing today." (Johnsand.co, 2023)

In 1899 most of the social class of the people that lived in Wapping was poor and working-class inhabitants. (Lse.ac.uk, 2025)



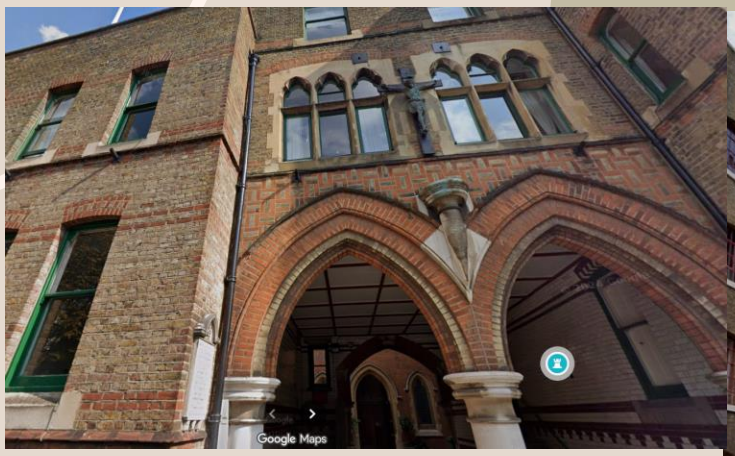
I started looking into Wapping London as this is the main place where the start of the story is set, and I am interested in use this later to inspire me in the building of my set. So I need to have an idea of what this looked like and how it was used.

Wapping google maps

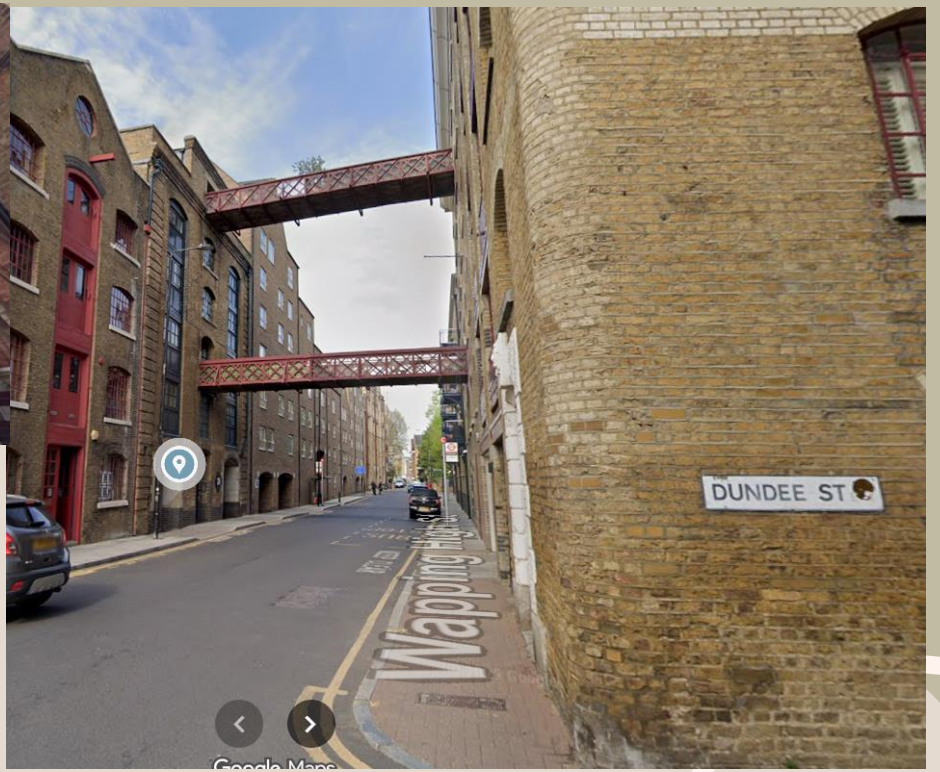
One thing that I found when I watched a video created for the new downtown abbey film, was that when they were taking about how they had to chance the set for the new time period. Was that there wasn't actually much for them to do overall as buildings and architecture don't tend to change to much in short spaces of time. Therefore, this is something to keep in mind that a lot of the buildings would not have change much especially in working class as they wouldn't have had any money to do so with the interiors also.



This is was something that I saw in a video, about using google maps to explore a place to see what it is like. Although much of this has change since the time period there is still a lot things that look to be from that time. It was also useful to get an idea of the area what the streets look like, the one thing that I see is how tight everything is together. Also most of the older building seem to be bricks.

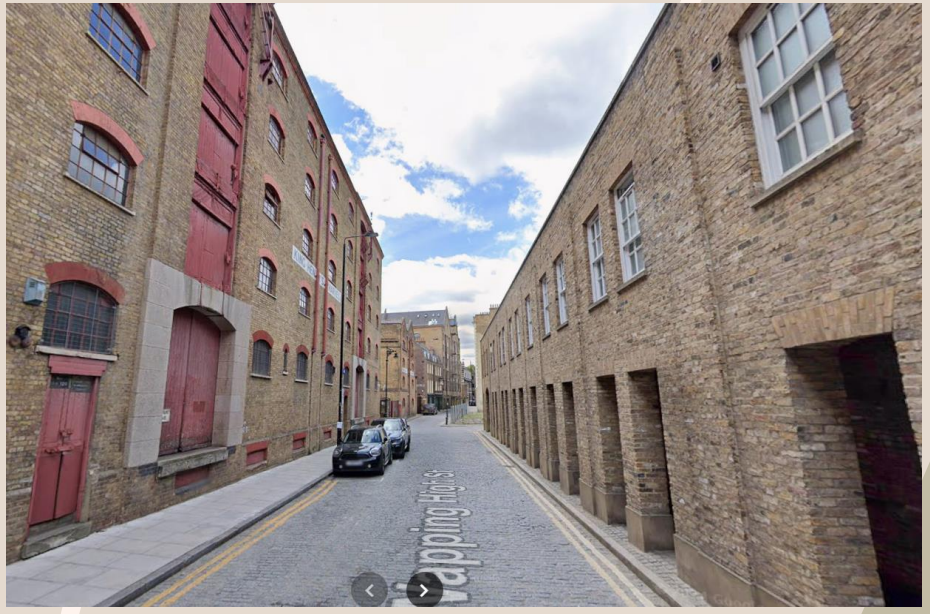




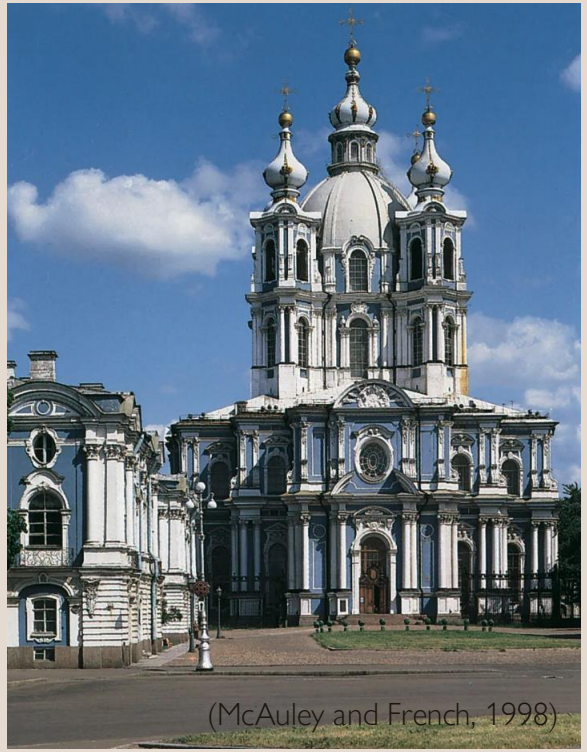








Russia



(McAuley and French, 1998)

As Russia ST Peterburg is the place we the circus is set I felt that I needed to start to get an understanding of what this place looked like. It also was important to know what the texture would have been like around the time of year set as this could influence different choose.

Within ST Peterburg you get this sense just power and grandeur around it buildings and the way that it was made. However this was only really for the wealth which hides the serfdom that was apart of this time for the more ordinary people which help to create this great divide of class within the country. This really relates to the ideas of greedy and power that we see within the play. Therefore I feel that this could be an interesting idea to pull out in designs of this grandeur that hides the cracks that are underneath.

The weather at the time when the play takes place would have been very cold with lots of snow about this might be something to use help communicate that it is near the new year, white could maybe be a key thing for that.

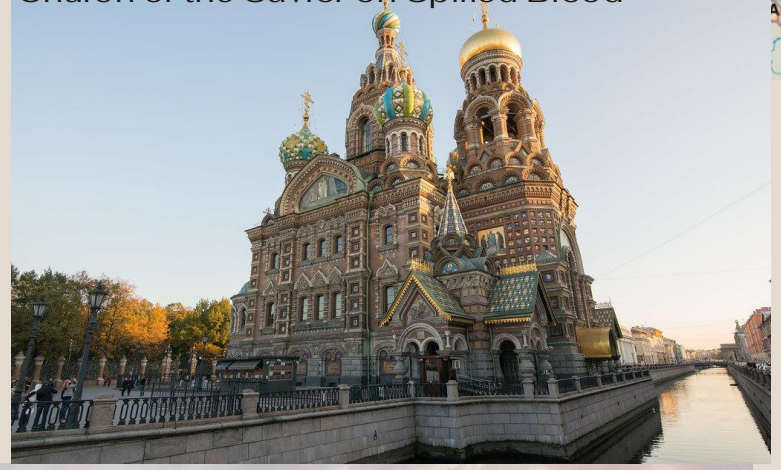


(Kiteski, 2019)

"January temperature of about 21 °F (−6 °C), a few degrees warmer than that for Moscow. Winter temperatures can drop below −40 °F (−40 °C), however. Snow cover lasts on the average about 132 days. The Neva begins to freeze normally about mid-November, and the ice is solid by the start of December; breakup begins in mid-April and usually is completed by the end of the month." (Doroshinskaya and French, 1998)



Church of the Savior on Spilled Blood

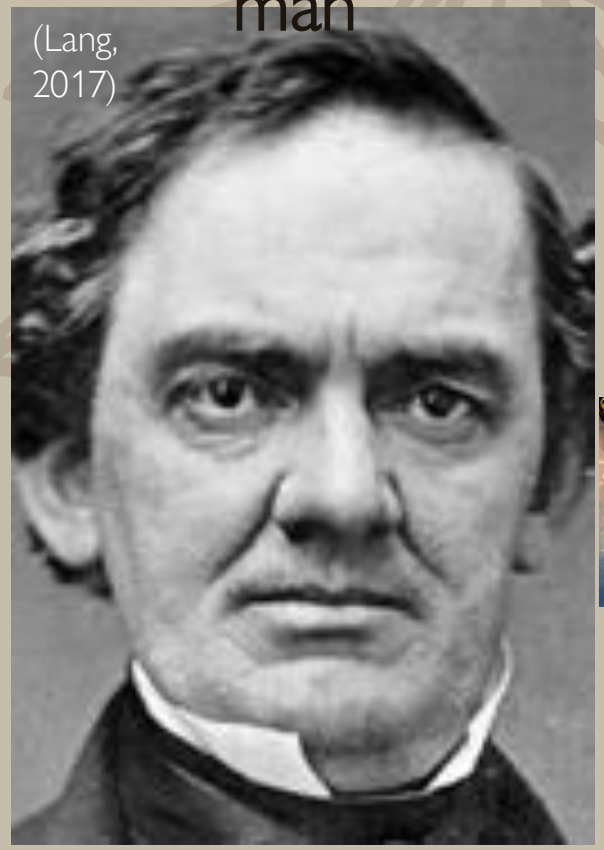




(Hanna, 2025) winter palace

ST Petersburg is the seconded largest city in Russia and was the capital of the Russian Empire between 1712 – 1918. It also has a port within it. It's "architecturally is ranked as one of the most splendid and congenial cities of Europe." The city was founded by the Tsar Peter 1 know as Peter the great and was meant to be Russia's "window on Europe". As ST Peterburg is location northerly it experiences the "white nights" meaning from June 11 to July 2 they have daylight for 19 hours. (Doroshinskaya

The man that inspired the show man


(Lang, 2017)

"P.T. Barnum, born in 1810 in Connecticut, rose to become one of the most famous showmen in American history. His knack for publicity and sensationalism transformed the entertainment industry in the 19th century. **Barnum's crowning achievement was the creation of "The Greatest Show on Earth," a spectacular circus that captivated audiences across the nation.**

Barnum's journey to circus fame began with his American Museum, which housed a collection of curiosities and "human oddities." He gained notoriety for his promotional tactics, often blurring the line between fact and fiction to draw crowds. The museum's success paved the way for his later ventures into the world of traveling shows and circuses.

In 1871, Barnum partnered with William Cameron Coup and Dan Castello to launch P.T. Barnum's Grand Traveling Museum, Menagerie, Caravan & Hippodrome. This extravaganza eventually evolved into the famous Barnum & Bailey Circus, solidifying Barnum's reputation as the "Circus King." His innovative approach to entertainment and marketing set new standards for the industry and left an indelible mark on American popular culture". (True, 2024)



What we see vs what was real

Charles Sherwood Stratton (Tom Thumb was only 4 years old when he was recruited by Barnum



The Controversial Past

"For example, Barnum got his start in show business when he purchased an elderly slave named Joice Heth who he passed off as the 160-year-old nurse of George Washington and worked until her death.

In addition to his horrific treatment of Heth, Barnum also made several other unethical decisions such as first exhibiting his bearded lady when she was only an infant, traveling the U.S. to make money by denouncing alcohol and, while in politics, passing legislation in Connecticut that banned all forms of contraception."
(https://www.facebook.com/peoplemag, 2018)

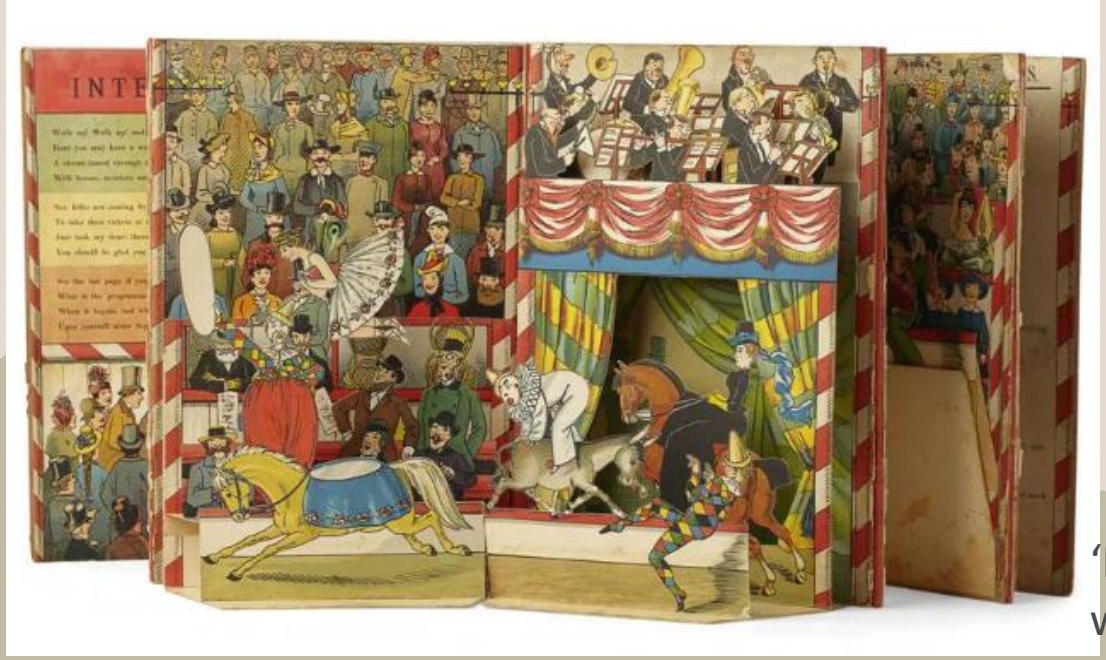
This things to me show him as the men in the story like boffo and Mr sugar, how were willing to hurt and exploit other so that he could have this money and power that comes for it.

"The museum housed an eclectic mix of curiosities, including wax figures, exotic animals, and human oddities." The way that Barnum's was willing to blur the lines between fact and fiction, made his attractions draw crowds due to his sensational claims and the marking strategy that he used. He used marketing strategy like "eye-catching posters, newspaper advertisements, and word-of-mouth promotion to draw crowds." The way that he used the circus and other like him left a indelible mark of the way it is still seen today and continue to inspirer books, songs and artistic works. This left the circus symbolling wonder and escape. (True, 2024)

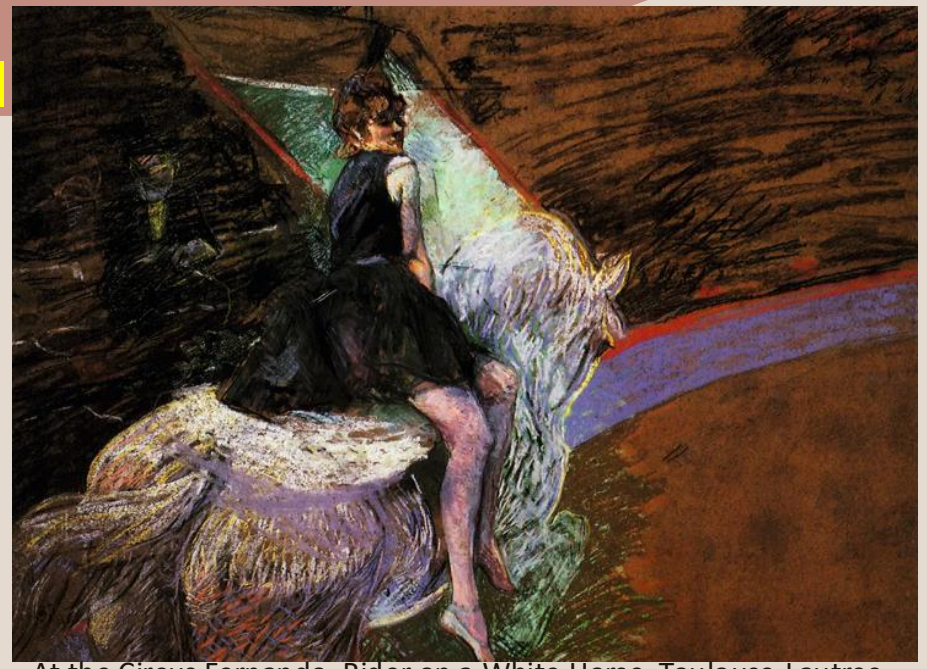
I choose to look into the man how inspired the show the greatest show man as I think that it is going to be something that I would look at for inspiration for creating my own set. Therefore I wanted to have an idea of the background that it had and came from, I can clearly see that Barnum had a great effect on how things like the circus came to be what it is as it was something that hadn't be done before. However we can also see other side like greed and power that we see with the script as Barnum used people so that he could make money. So I think that this brings into question for me was the circus in it's self just another type of cage.

Circus around 1899

"By the 1870s, huge circuses were travelling across Europe and America with two or three trainloads of equipment."
"Barnum's circus came to London's Olympia in 1889 there were 450 performers, 300 horses, 21 elephants, 32 cages and 35 parade and baggage wagons." (Antiques, 2018)
I can see that this idea of the cages come up again within the research, which definitely make me want to find ways to inculound them in designs.



A copy of the stunning 1889 pop-up book *International Circus* by German illustrator Lothar Meggendorfer (Antiques, 2018)

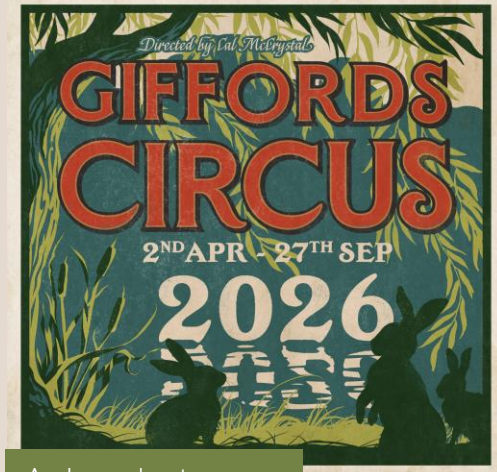


At the Circus Fernando, Rider on a White Horse, Toulouse-Lautrec, Henri de, 1888 (Antiques, 2018)

'Mrs G Sanger 1893' is written on the reverse of the photograph. (Aprea, 2021)



Circus



Gifford circus still give of this old time feel with it design. Its wagons have this paint on intricate golden designs similar to an actual photo that I found. This golden detailing also reminds me of the gilded cage that Fevvers keeps on referring to so this could be a way to show that the circus is still a trap for Fevvers as in society this shows that this is one of the few options that she has to earn a living. Therefore this could be another way for me to show the cage feelings that she has in the set. (Giffords Circus, 2025)



As I was having trouble finding images of circus in the past I chose to look more into ones that are about now to see what they looked like.



"The Historic Hippodrome is Britain's only surviving total circus building, built in 1903 by the legendary circus showman George Gilbert."(Heritage, 2024) This one rather interesting due to it being still inside of a building. I rather like the look of the ring that we can see as well as how all the strips of fabric flow out from the center of the room. The ring floor is made from so sort of red flooring, however it still looks like sand from a distanice.





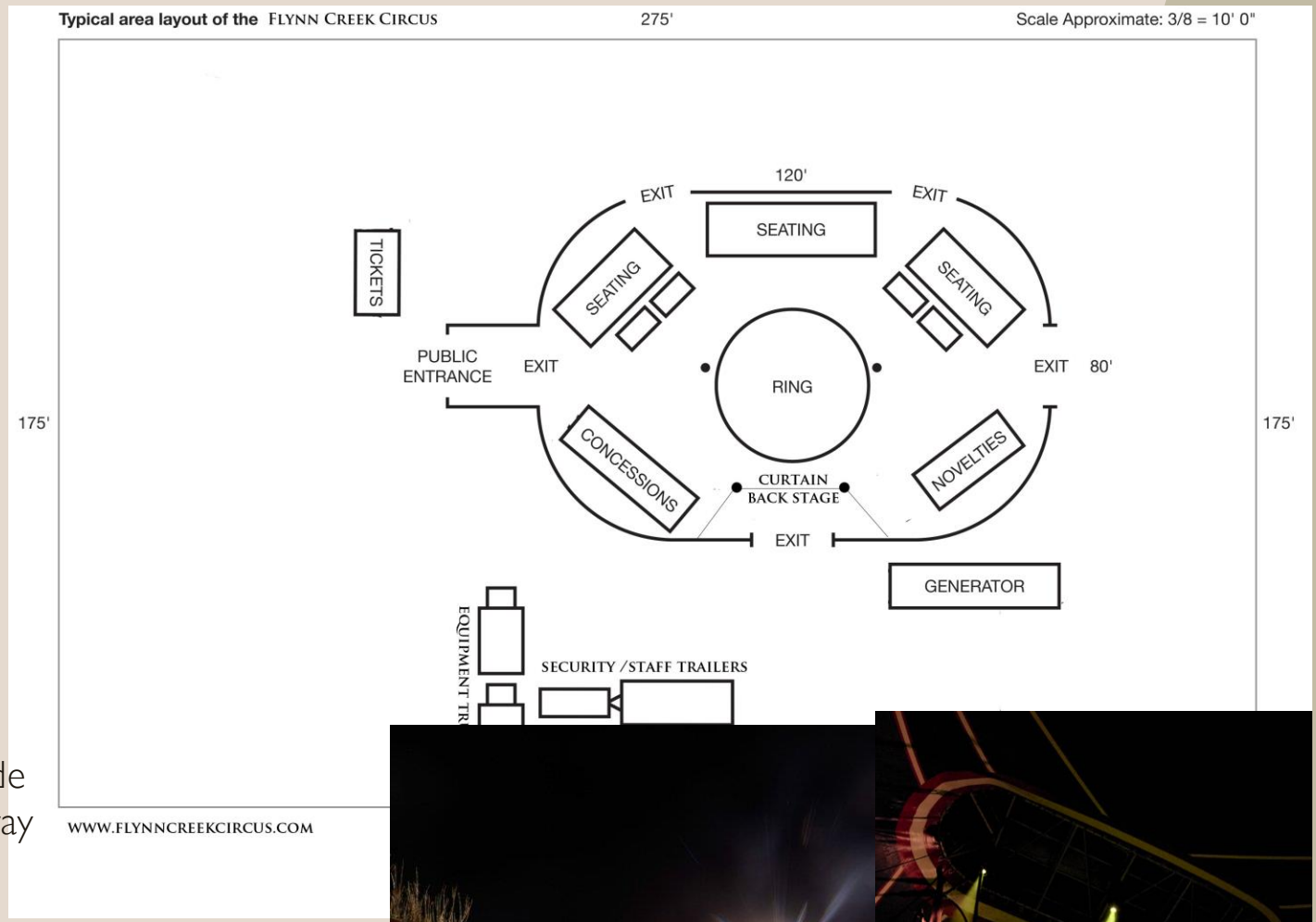






Flynn Creek Circus

"Flynn Creek Circus Big Top Tent is 120′ x 80′ feet oval tent. A complete footprint of 150′ x120′ of level ground is needed to include the guy lines, stake lines and main mast footings.
The exterior is red and white striped. The interior is a dark blue with red stars in the canopy where the quarter poles meet the ceiling. Side walls, interior and exterior show aging and are perfect for a vintage look.
The interior of the tent has 2 main masts centered 40′ apart. There are an additional 12 'quarter poles' throughout the interior and 36 wooden side poles along the side walls of the tent. The side walls are 10′ high and the tent slopes up to a maximum height of 33′ in the 40 foot center span between the main masts." (Flynncreekcircus.com, 2025)



This was a nice thing that I found that showed me what the inside layout of a circus would look like, which I found is a really nice way to get an idea of the setting that there would be and how it is layout within the area available. I like the amount of space that there seems to be between thing which is not completely how I would have expected it to be. I also find the shape interesting as it is not completely round like I think we all imagined circus to be there this definitely opens up some different ideas. The different sizes of things will be something that will come in useful when design my model later, it will be something that I can get inspiration on for how big or high things might be.





Images of circus

Ganders and Zippos were some of the circus that I look at to get inspiration for what a circus can look like and different aspects to them.











I really like the way that I could see the ring of the circus floor and really reminds me art that I found showing this. Another thing that clearly stood out to me within this images were the motif in the middle of the ring. I think that this images will be great to come back to later for inspiration when designing the set.

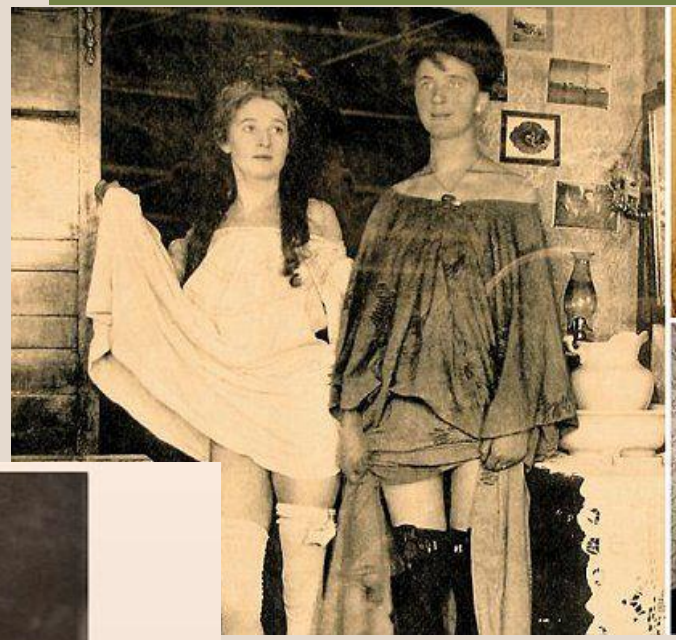
Brothels

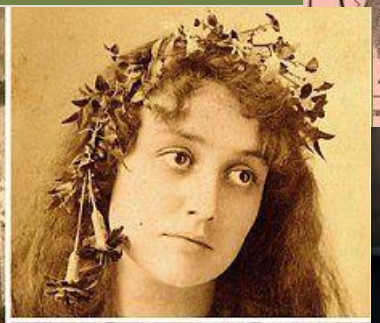
"The **socioeconomic factors** that contributed to the growth of prostitution also perpetuated a vicious cycle, as women often found themselves trapped in this profession due to limited employment opportunities and a lack of social support." (Semilla de Botjael, 2025)

I wanted to look into brothels a this is part of the setting used within this play, so I would of liked to get an idea of it. However I found it hard to find much information on it, this is probably due to them being illegal therefore everything about them would be kept very secretive and why there would be no really photos to be found. Therefore, I will properly need to look into film and TV show where examples might be shown.



Harlots is a show set in a brothel most of the time, I found the image from the first home to be rather how I might imagine the brothel within this stories as they come from a part of London that is known not to have a lot of money.









Although harlots is set in the mid 18th century this is all right as buildings did not change to much over the time periods especially for the poor.



"London brothel keepers, or bawds, were typically women. Bawds such as Mother Elizabeth Needham (1680-1731) and Elizabeth Wisebourn (1653-c. 1720) kept exclusive brothels targeting rich clients and were blamed for entrapping younger women into prostitution. Wisebourn's biography, published in 1721, offers an 'true' overview of her life sprinkled with political attacks, sexual encounters in her establishment, and examples of her business acumen.5 As the faces of their houses, bawds were often targeted in anti-prostitution discourse, yet amassed both fame and wealth through their establishments." (Digitens.org, 2017)



Living in Victorian times

"Life for the average person in the 1800's was hard. Many lived a hand-to-mouth existence, working long hours in often harsh conditions. There was no electricity, running water or central heating. With no electric lighting (or gas) the rhythm of life revolved around the hours of daylight, and therefore would have varied with the seasons."(Mylearning.org, 2025)





This were so images that I found of a Victorian house this is in the country side and not in London however it is still I feel really interesting to see the different item within the space and how it looked and feels. Which I feel will help me later when design the look of the spaces.



"Until the mid to late 19th Century, even for the upper and middle classes, the bath was made of copper or tin. It was a portable affair used in the kitchen of most homes, the bedrooms or dressing rooms of the wealthy. The poor collected water from a street pump which would heated on the fire. The bath was filled and emptied with pails adding more hot water as each member of the household took it in turns to bathe. The rich, had a pumped water supply and servants to carry the heated water from the kitchen."(Fonte Dei Marmi, London, 2010)

This means for my design that a free standing bath will be best as this would properly be more likely what they would have had. It also interesting that it was made of these metals as metals have be used as refernce within this script to show how women are contorled.

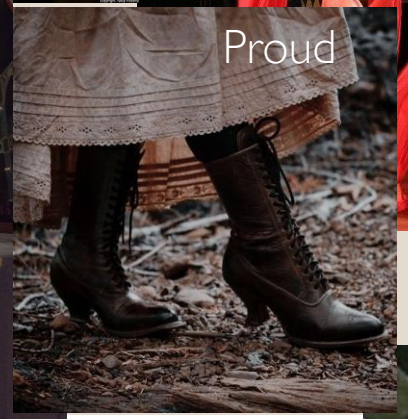






"I am only a bird in a glided cage. With a lock that is copper and steel."





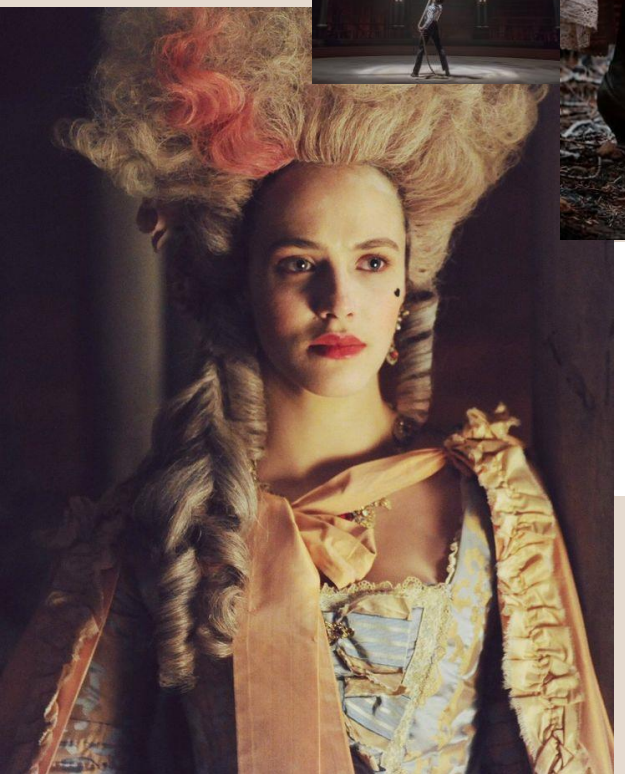
Proud





"I will be top of the bill for the whole tour"





"I'm not giving my bank account to anyone"

FEVVERS

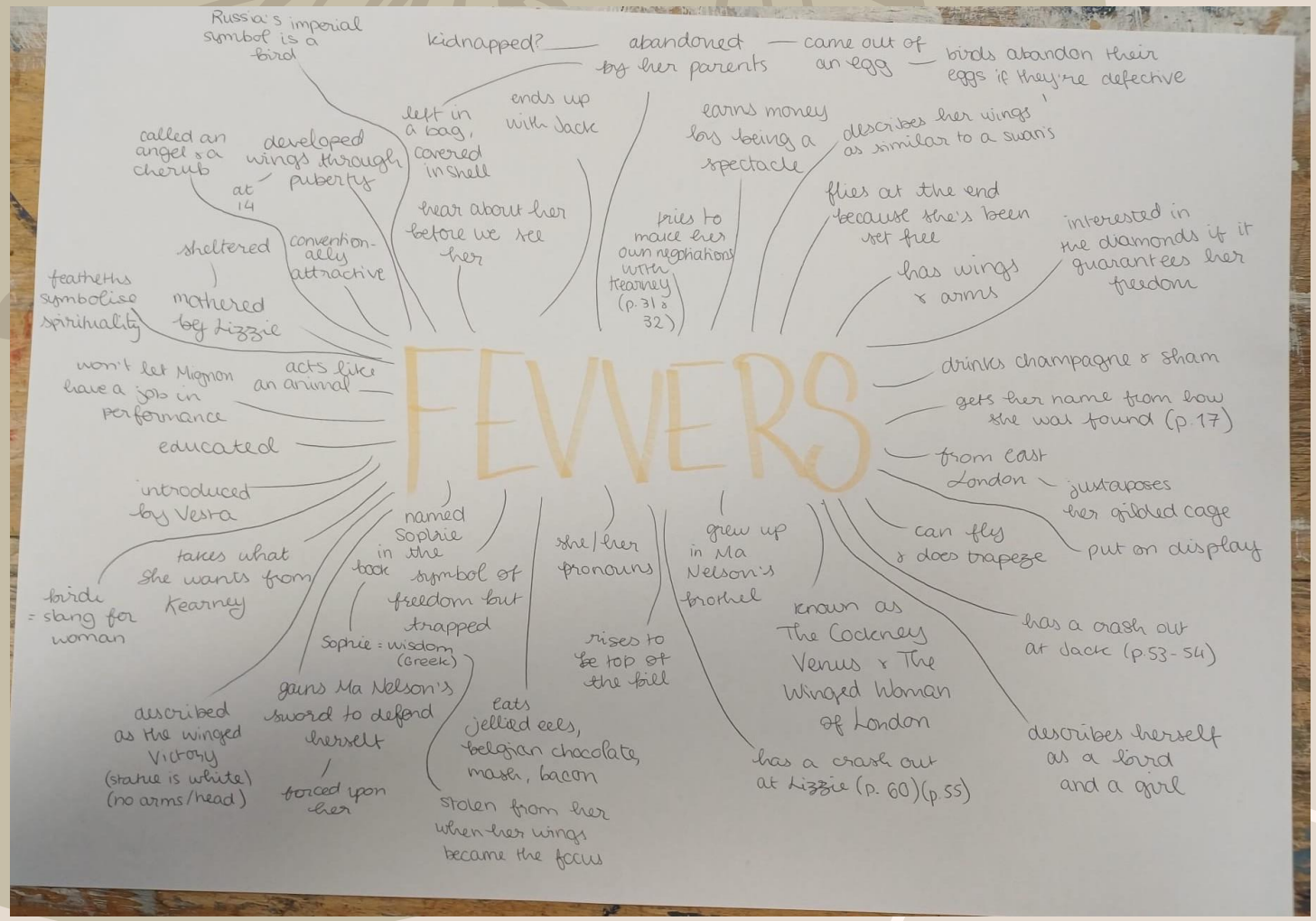








Depper background knowledge Fevvers



"The Victorians were fond of sending covert sentimental messages hidden in flowers, gemstones, and cameo carvings. For example, a cupid riding a lion might mean "Love conquers all". The cupid in a cage would be construed to mean "Prisoner of Love" in our modern vernacular. And the cognoscenti understood that cupid portrayed in cameos might be as moody as the real lovers who gave and received cupid cameos." "Cupid may not always appear 'baby-like'- but may instead be portrayed like a winged youth." (Jarrett, 2014)Cupid is something that fevvers is refer to as within the script and there are also a lot of ways that this ideas that I have above come back to her. She is giving flower within the play as well as offered diamonds so this could be hidden messages to us the viewer, basically one way is simple they are to show she is wanted and the diamond are a way of showing she can be bought that she is property. However, I would also say that they symbolize power for Fevvers as this could be used for money which aways gave option to her in one of the fewer ways that women did back then.



Come Alive: The Greatest Showman Circus Spectacular



Ruby Law is a London-based set designer, architect, and artist known for her bold and innovative work in live performance design. (LAW, 2019)

I rather like the way that attention is give to the surrounding area around audiences which really immerse them into the experience that they are in. This is something that I feel is important to do to make the feel this is happening in front of them.

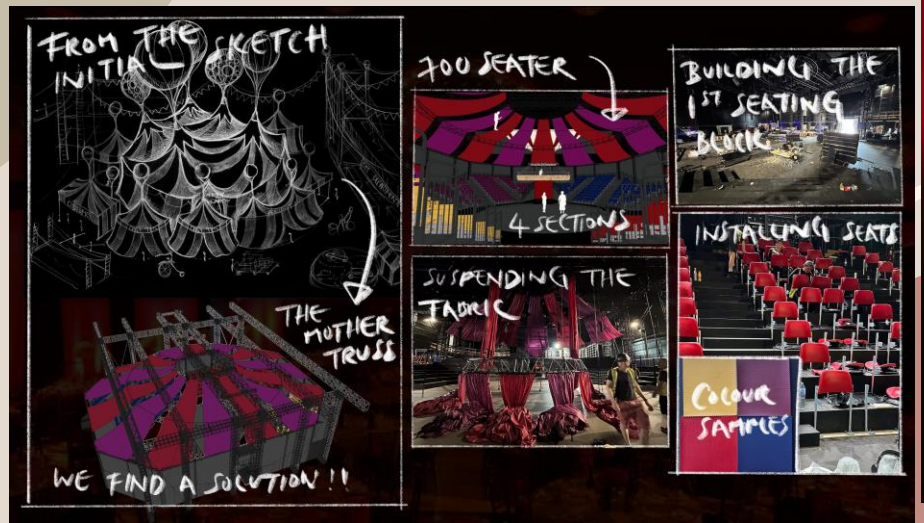




I love the roof design within this pieces due to the way that it fold out in into one another which I feel helps to draw your eye up and them to the centre of the stage. The lights strings moving around it also help to being out this magical feel to the experience.

I like the way that there seems to be this simple piece that can be moved into the space to help transform the preformance space to allow a lot of different action to take place within the area.







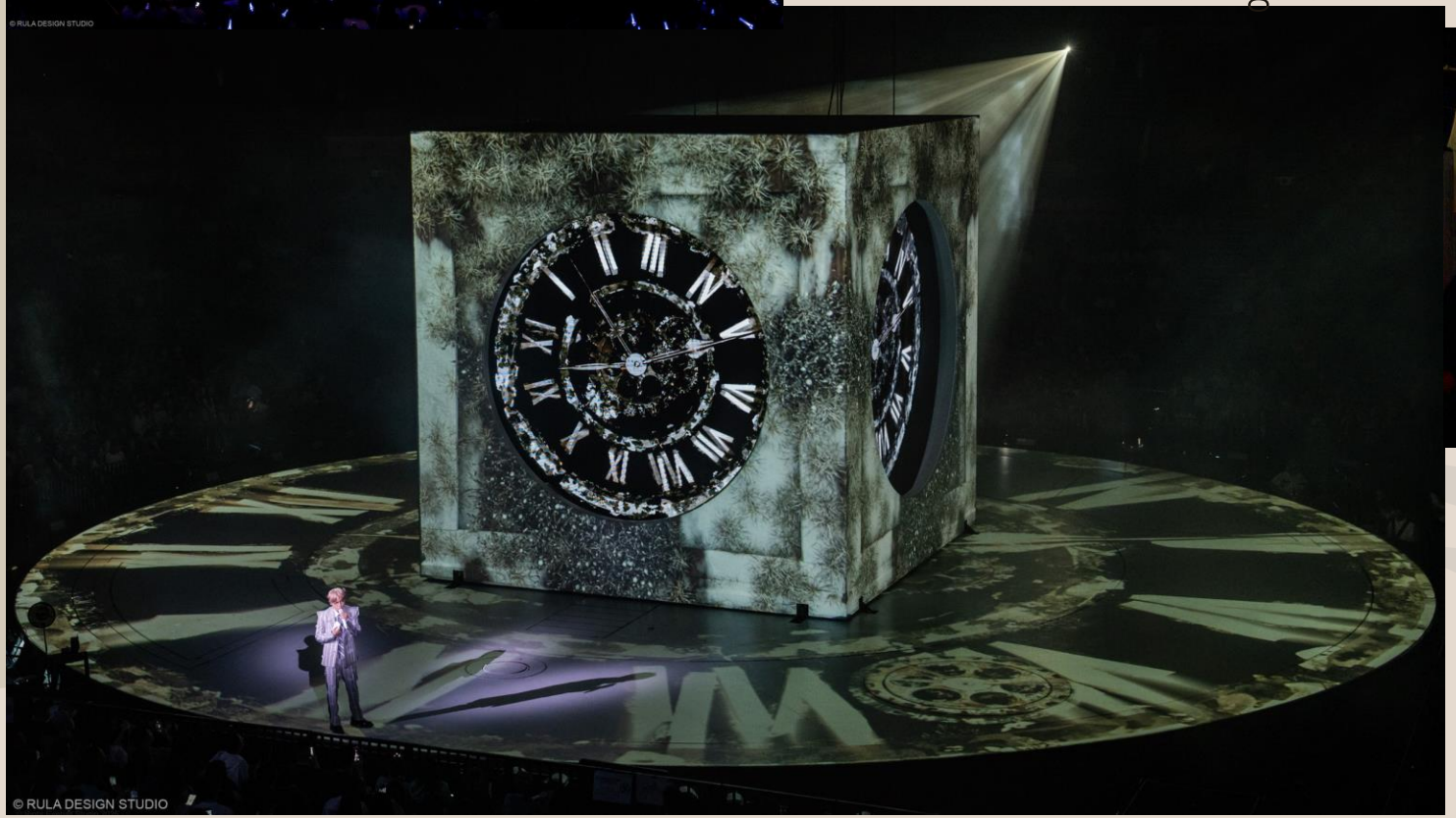
Ruby Law set designer and perjection

(LAW, 2019)



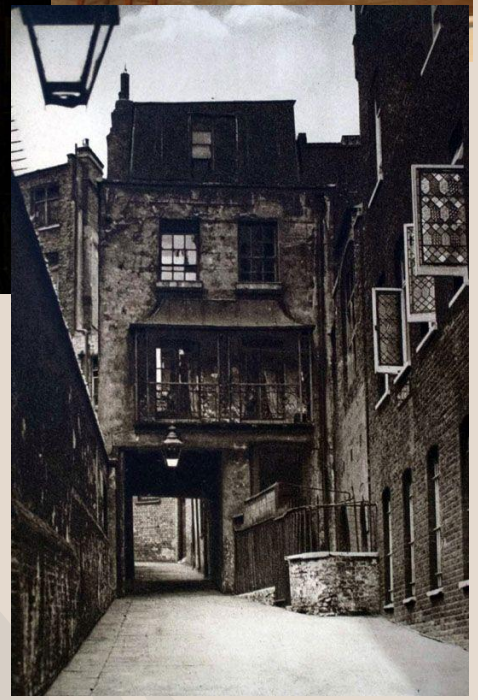
This work that I saw of Ruby Law was really interesting as it really showed me the true capabilities of projection. So that I could see how useful it could be for me to work into a set as you are able to change the whole look of a piece of work really easily. I feel that this could be an interesting idea for me to see how maybe I could work in this idea to the things that I am making.







I rather like the idea that I could use white sheet to have perjections on them to make it look like where are in the different places that are talked about within the script especially london as this is were we start off but don't stay within the same place for long.



The greatest show man

Nathan Crowley was the production designer

I start looking into the greatest show man as it was set around the same time as are script. I wanted to see some of the smaller details that they had used to make you fell like you were in this place, espiceally within the backstage area as for a lot of time that we are in the circus within the script this is where we are. I found it really interesting the way that they just had a lot of different things that could have been used within the play backstage and the way straw was all about the floor which makes since as there are a lot of different animals back stage this are things for me to keep in mind for later. That I could used to help build the feeling f being here.













Gilded cages

Gilded means "covered with a thin layer of gold or a substance that looks like gold."(Cambridge Dictionary, 2025)

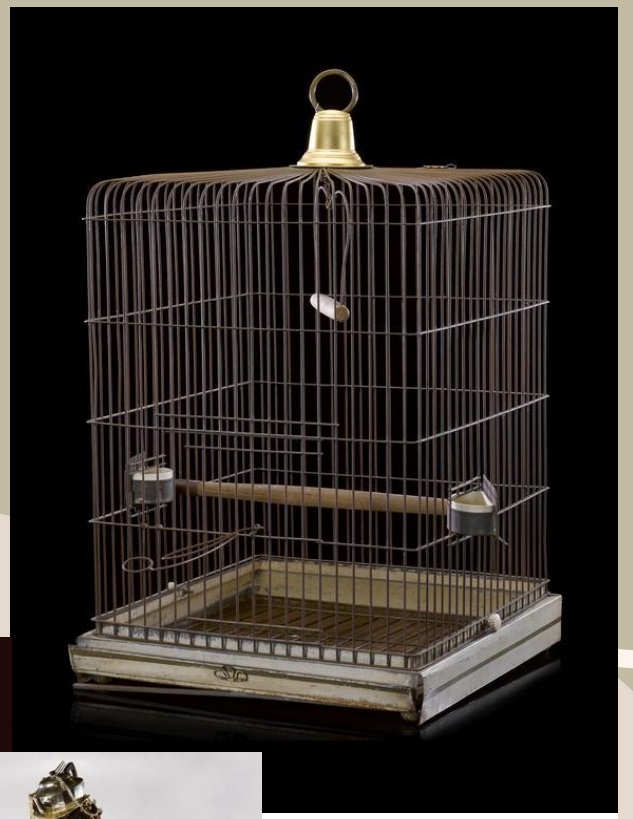
Fevver refers to herself often of being a " bird in a gilded cage" there this meaning clearly shows use that although it looks like she is
has everything going for her in many ways
that actually she is just in a place that is meant to look good on the outside. Were as when within you relies that it is just a prison that she is trap in do to her being a women like many other women were do in this time period. This would make me think of have element within my set design that show that things are falling apart to take away some of this grand look, and show way women did fight so hard.







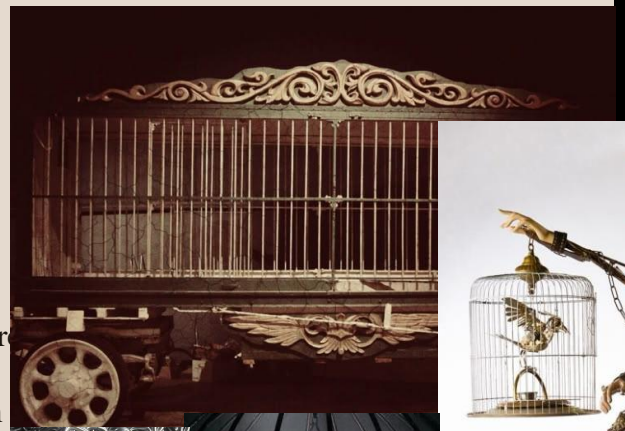
"Bird cage, from ward at Sussex Lunatic Asylum/Brighton County Borough Asylum, 1872. Vintage label reads: 'PARROT CAGE / Major Meek presented the female / patients with four fine parrots.'
Asylums could be dreary places. In the early 1900s, the optimism of moral therapy began to fade as the great Victorian asylums gradually filled beyond their capacity with hundreds and thousands of patients considered beyond hope of recovery. Their majestic architecture and large, sunlit day-rooms, originally considered therapeutic, became increasingly desolate and isolating. In an attempt to brighten them up a little, caged parrots and birds were added. Photographs taken of asylums in this period show that many of them had bird cages. This is one of the few that have survived in museum collections.
Why might birds have been kept at the Sussex Lunatic Asylum? This cage held three parakeets, which would have provided a little bit of colour and song in patients' otherwise dull days. It is likely that the birds' care and feeding would have been entrusted to one of the asylum's long-term patients, and such a responsibility may have helped a patient feel significant. Do you think the bird's keeper saw something of himself or herself in the predicament of the caged bird?" (Sciencemuseumgroup.org.uk, 2025)

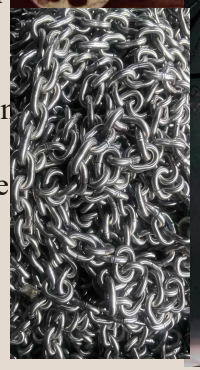


It fun how much this reminds me of fevvers as she is this little bird that is mean to bring a little bit of joy and brightness other.

"There was little chance for formal education, and what there was had to be paid for (free schooling was not introduced until 1870, and not made compulsory till 1880)" (Mylearning.org, 2025)

This to me shows more how women were trapped within society at the time, as if anyone was going to be educated within the family we know it normally would have been the boys. Therefore women had less ways of earning a living for there self's, especially those of the working class or lower like the women within are script. This is another way that I feel women were in an gilded cage as they had little ways of being able to change there lifes.











Sugar

One thing that I was still thinking about was after the initial breakdown was the way that sugar is seen within this play in very different ways. One as the character Mr Sugar which we see as the villain within are story for his greedy and the power that he holds within the society do to the money that he has. It was also interesting to learn that sugar in itself feeling of rebellion. Which is similar to how Mr sugar make me feel within the play as well to how the other characters are acting as they are pushing against the powers that them men and society has over them. On the other hand, sugar can also produce a feeling of comfort as we can see very clearly within the play that it chocolate are used as comfort tools. Therefore I found that this could be a very interesting thing to see what imager I could pull out of this.



(Wisdom Of The Spirit, 2025)

I then felt like this idea of sugar could be translate to the idea of greedy, wealth and luxuries as the all lead to power. So this lead me to pulling out things to do with this imagery.











(Hotelchocolat.com, 2025)







This is an tin box of Rowntree's chocolate bars that was sent to the troops fighting in Boer War as a gift from Queen Victoria that was made in York in 1899. (News, 2022)

Clocks and midnight

"Midnight embodies various symbolic meanings across cultures and contexts. It stands as a threshold between one day and the next, marking both the end of a cycle and the beginning of another. Many people view this time as an opportunity for reflection."(Lawrence, 2025)
"Midnight carries rich symbolism, representing transition, change, and renewal. This hour acts as a bridge from one day to the next, prompting both personal reflection and broader cultural significance." (Lawrence, 2025)

I feel that this is rather similar to the ideas that we are seeing shown within this play as characters are changing and the society moves ford. It works well for this type of dream like state that we are in this whole time through the play. Not really knowing what time it is with all the flashbacks and the way that it always seems to be midnight





"New Year's Eve Celebrations: Midnight on December 31 ignites global celebrations, signifying annual transitions and the hope of new beginnings." (Lawrence, 2025)

This is relevant to are story as at the end of the play we are coming to this new year with all this new hope, and as we know the 20th century will bring a lot of new changes especially for women which is on of the themes within this play femi





"In Victorian society, a long case clock was not merely a timepiece; it was a marker of order, progress, and respectability. The clock's reliable ticking symbolized the Victorian emphasis on discipline and routine.
As the 20th century approached, long case clocks began to decline in popularity. Smaller mantel clocks and mass-produced wall clocks took their place. Nevertheless, the Victorian long case clock remains a beloved antique today valued for its craftsmanship, heritage, and presence."(Canonburyantiques.com, 2025)

This order that they represented could be used to symbolized the social order of the time however it also symbolized progress which could show the moment for that this play is alluding to with the coming of the 20th century



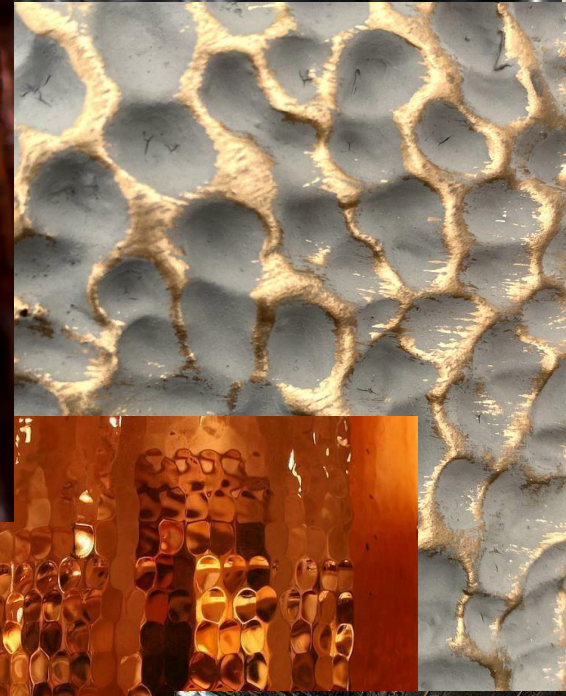


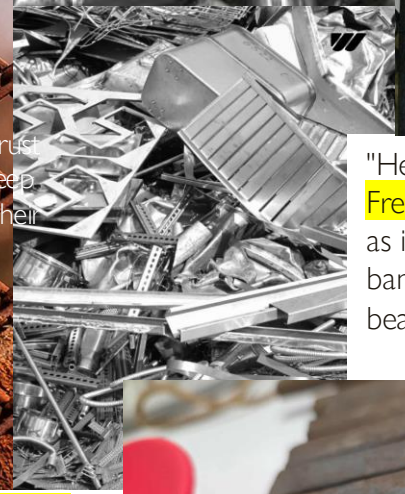




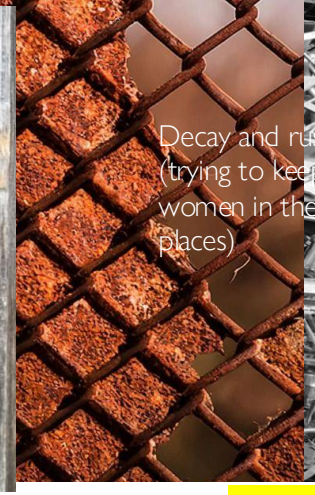












Decay and rust (trying to keep women in their places)



"I am only a bird in a gilded cage with a lock that is copper and steel" pg11

"Her skin is mauvish, greenish, yellowish from beatings. Fresh bruises on fading bruises on faded bruises. It is as if she has been beaten flat, had all the pile, shine banged off her adolescent skin. Or as if she had been beaten to the thinness of beaten metal." pg43















Hamilton set

I felt that the set of Hamilton could be a create inspiration for me within this design process and is something that I always kept in the back of my mind. That is because although they move through many different locations within this play there is really very minimal change to the set, therefore the backdropping of it has to work for every scene that is happing and be able to communicate this. They do this by using simplistic storytelling by just moving a few things in and out of the set to help tell the story line and the space that they are within. This keeps the audience within the story as there are not too many major changes or breaks to allow for this changes, will still showing that we are moving. I also feel that they way that they use the few item that they have cause the audience to use their imagination more, which cause them to question and think into things more deeply. I really like the way that they have used the simplistic storytelling within this play and feel that it could be of great use to me to think about when I start to work through building my design.











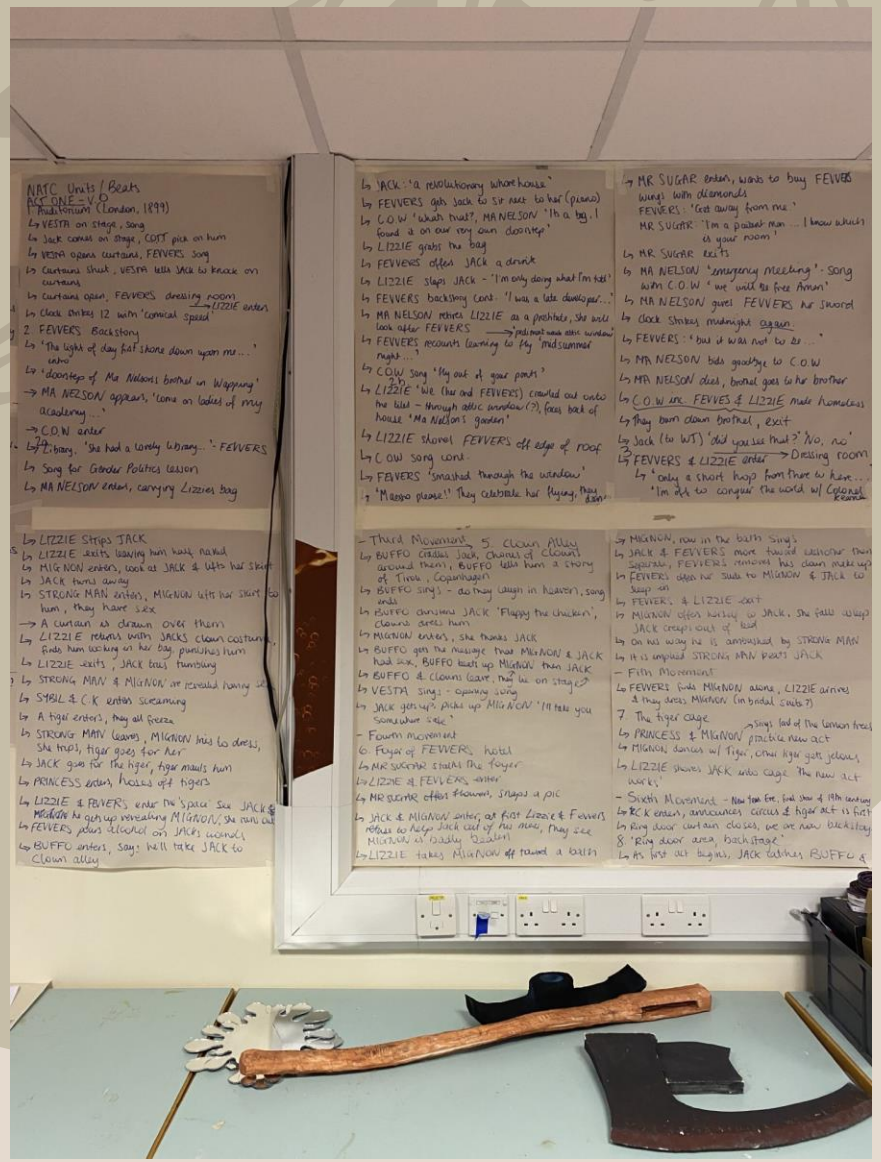


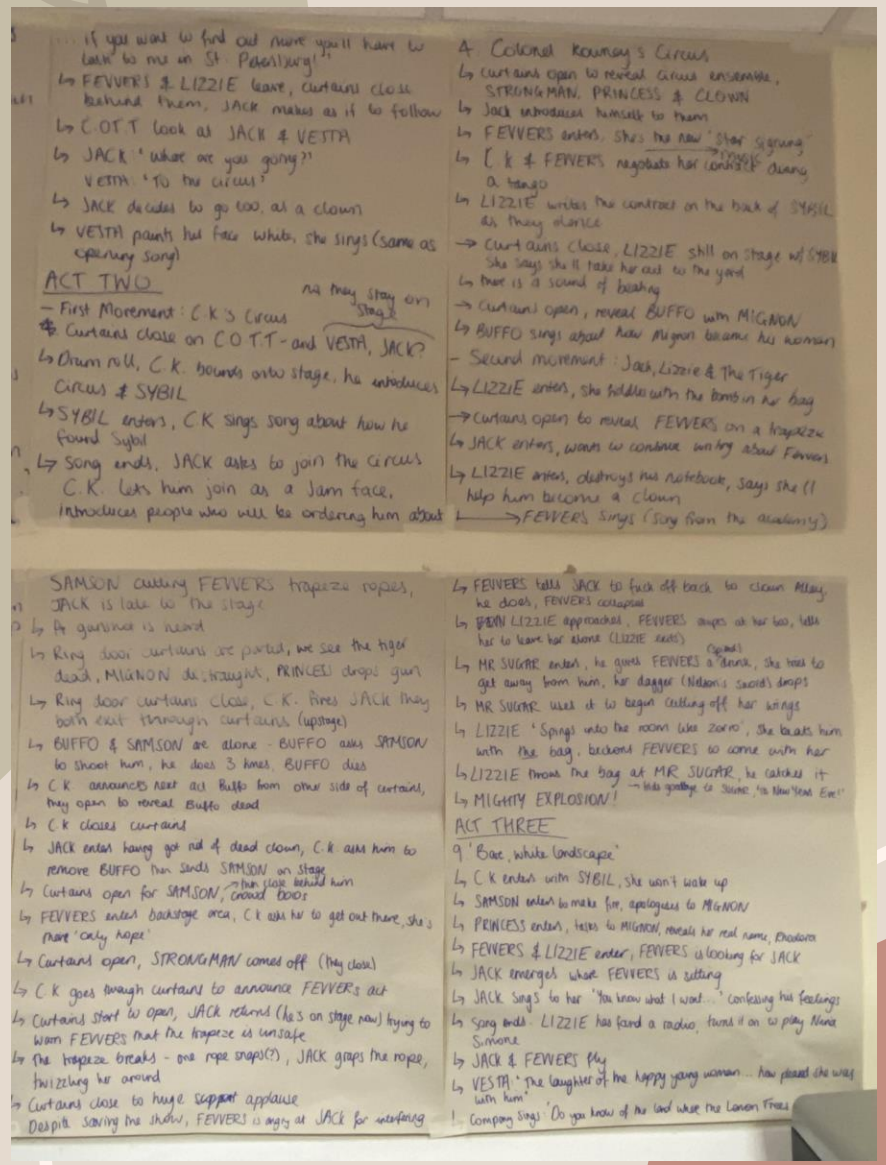






Plotting the script



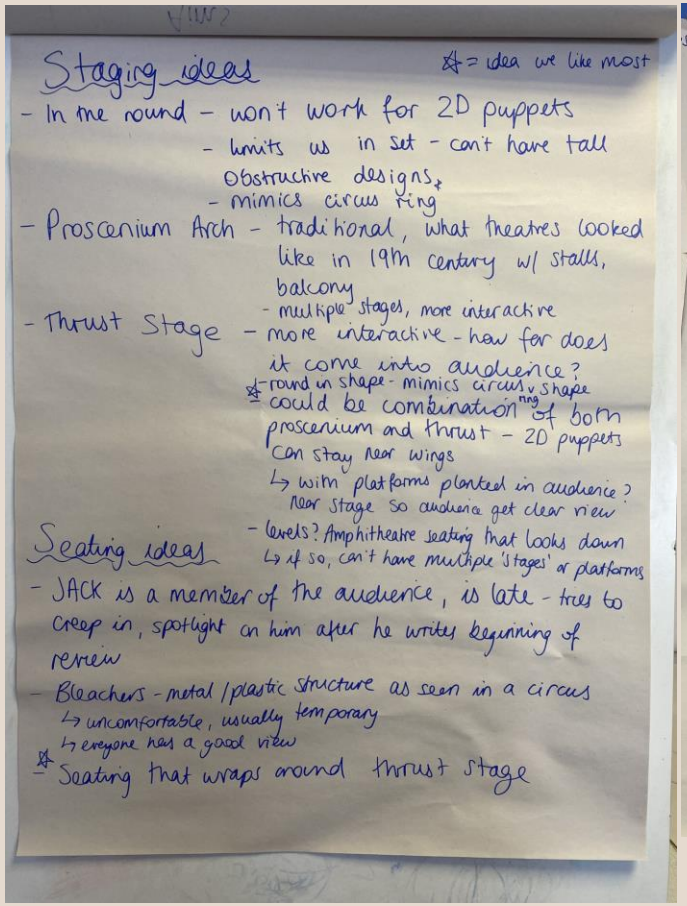


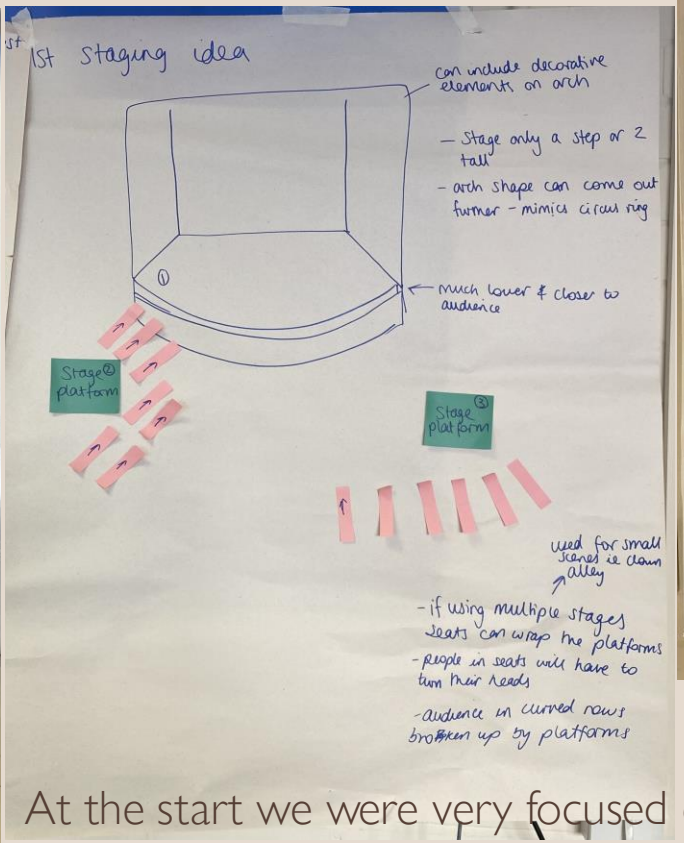
Locations or 'Units'

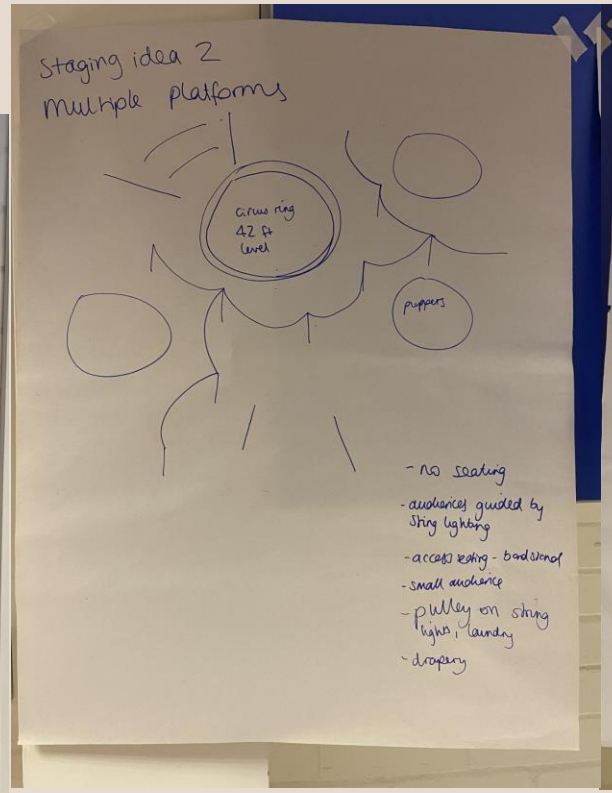
1. Theatre auditorium
2. FEVVERS backstory
   a) Brothel Library
   b) Brothel attic window / rooftop
3. FEVVERS' dressing room
4. Colonel Rowney's Circus → Lizzie, Jack & The Tiger
5. Clown Alley (a backstage area for the clowns)
   ↳ BUFFO mentions a show in Copenhagen at the Tivoli where he fell in the ring, after show goes to a bar
6. Foyer of FEVVERS hotel
   a) FEVVERS bridal suite - bed, bath
7. The tiger cage - where JACK, PRINCESS, MIGNON practice their act
8. Ring Door area backstage (Circus ring can be seen through the curtains)
9. 'Bare White Landscape' after explosion

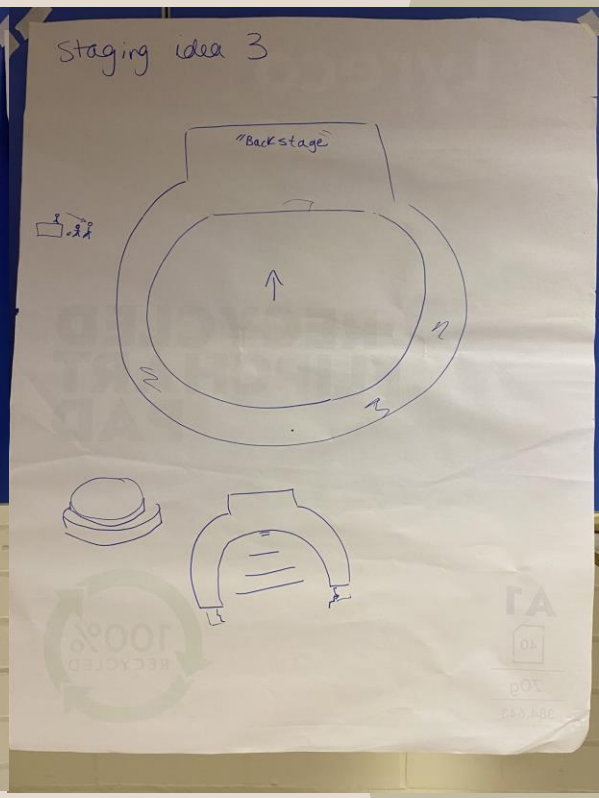
Me and Alice went through the script so that we could do a beats breakdown to know better the events of what was happing within the script. So that we would be able to pull out the key things within it like all the locations that we were in. This has also been very useful to refer back to when we come to think about different things to do with lighting and set. Which make this conversation much easier and I have found allows use to generate more ideas.

Working out staging









As a group here we started working out what things we might want to see within the set or what limitation might come up that we would need to take into account within are design. This was a very useful process for me as it was a really great opportunity to start descussing ideas.

At the start we were very focused on one type of ideas and working are way though that, however when Stacey came in and made us start looking at more and pulling things apart about it more. Which I feel was very useful as it made us think about so many different type of things that we might not have explore overwise, therefore this is something that I need to start adding to my process as I feel it will allow me to become a better designer. This is also properly one of my limitations that I need to personal start on working through as I can find it hard to move from the idea that I am doing. Hence, I would like to start trying in my creative process to take a step back from what I am doing and look at maybe how I could work it in another way.

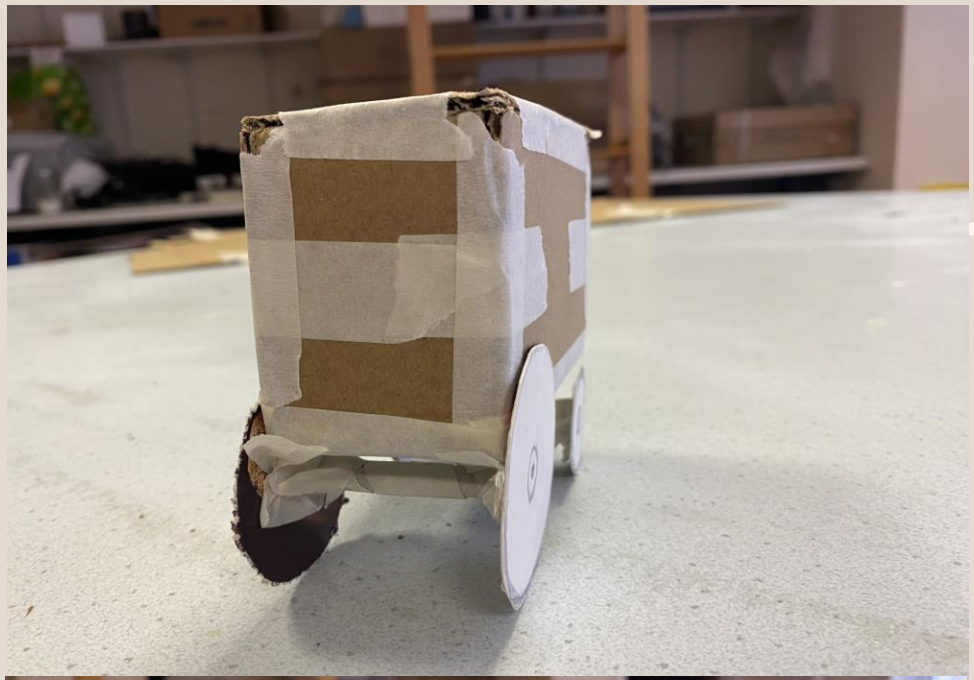
Sketch model



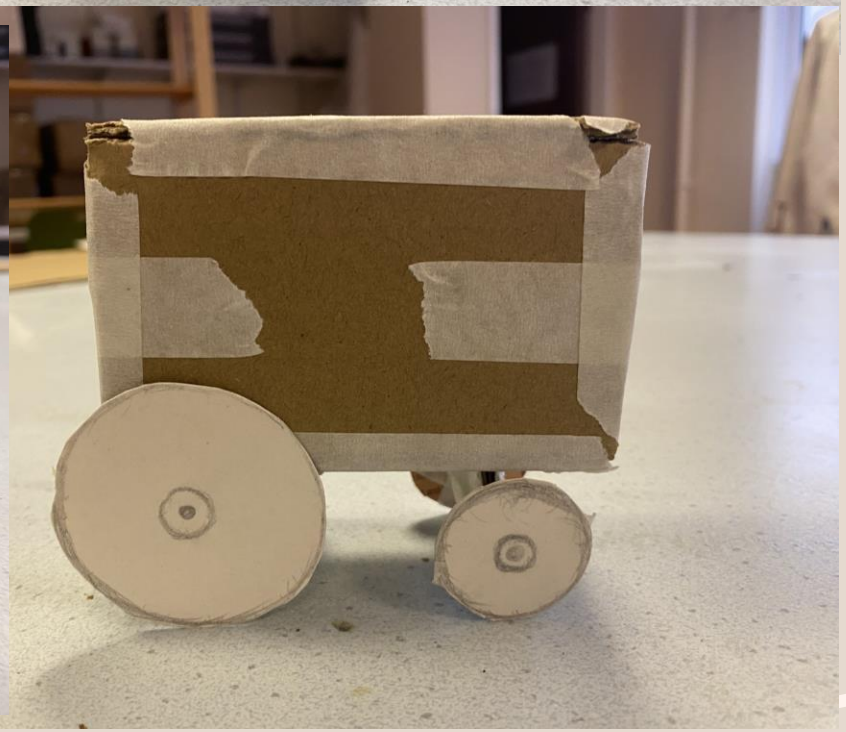




Just to start playing about with ideas I start to create a wagon that could be used as a cage for the tigers. This was due to this type of imagery coming up in images that I found of circus for wagons and cages. I also felt that this wagon would be a nice hint to the cages and themes of freedom that ae continually brought up within this script. That was also a reason that I went for having the two different type of wheel size to help show so of the power dynamics that we seen shown through this play between those in power and those how just have to find a way to live.







Group mood board

This is the first overall group mood board that we have done to help make use everyone is on the same page with the theme and mood that we are working towards. This group mood board having it put together allows us to start picking out the colour palate that we are going to be working with as we can see the key types of colours that are coming out within it. We chose to take most of our inspiration from the time when the play is set around the end of the 19th century as it helps to make scenes of all the different themes that we see going on within it. Therefore we felt that this would be the ideal backdrop for use to work within.

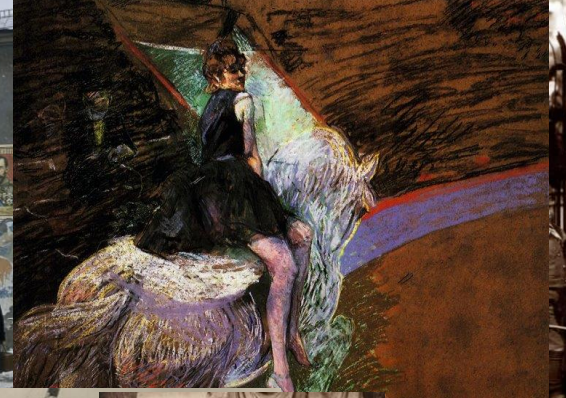
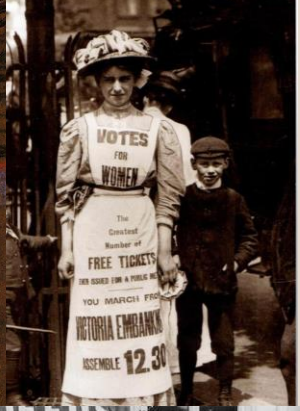


However, we will still be able to take a creative liberty so that we can produce something that feel right as lot of the shows that we watch are not completely history accurate in facts or look. However, even though some of the one that really wouldn't score well on this still pull us into this story that they are within as they have just enough things that make us feel like we are in this space.



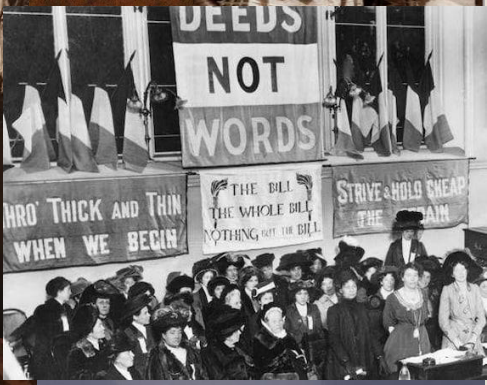






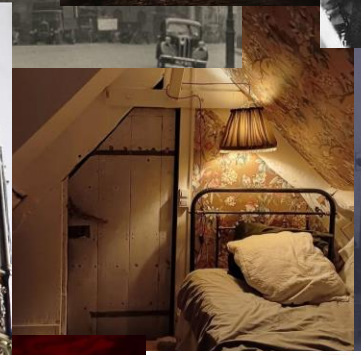
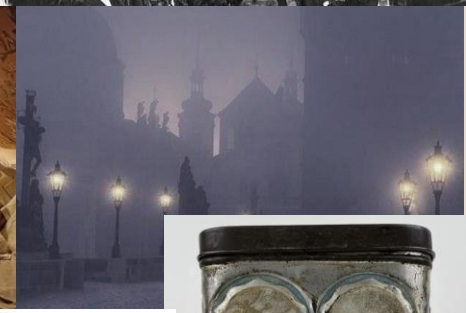

















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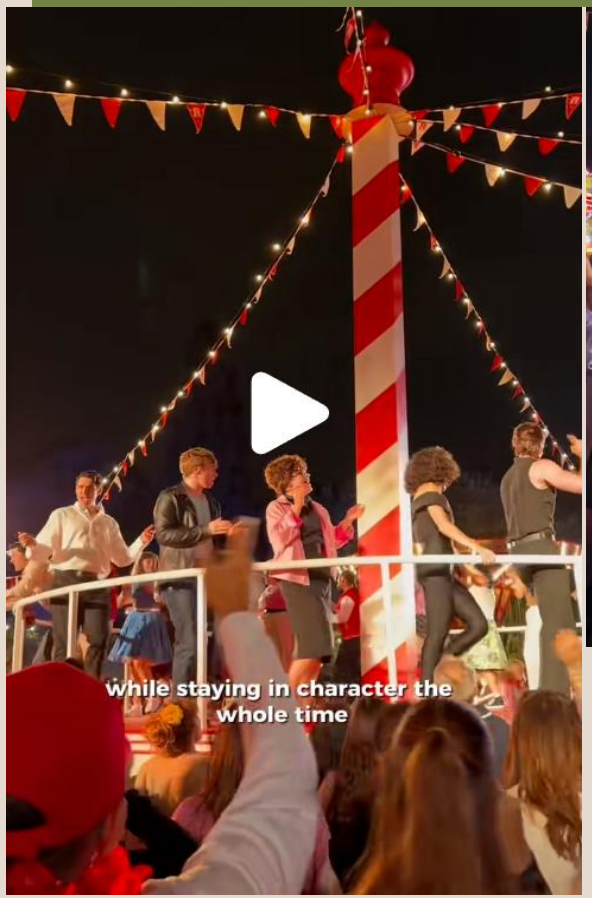
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Immersive theatre

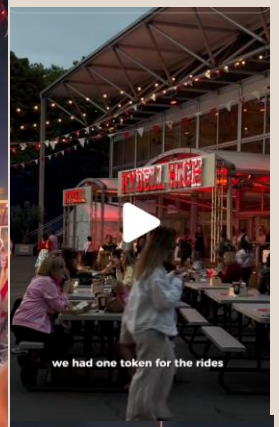
As this was the idea that we were starting to go down for are setting for this show I felt that it would be a good idea to start looking at it, so that I could get a better understanding of what Immersive theatre is. To me from the videos that I found it seems to be a way of making the audiences feel like they are actually in the space. This is also can happen multiple different ways of this working but I especially like the way that some of the ones allow you to explore the space so this would be a cool idea to look at.

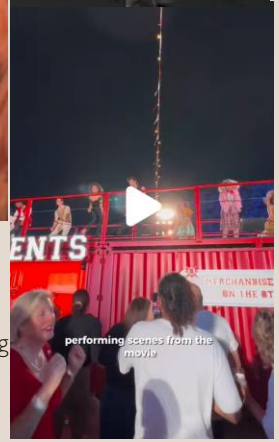
IMMERSIVE THEATRE

"1) A piece of linear performance where the venue has been adapted / altered to make it part of the narrative of the story. Secret Cinema events are immersive in this sense.
2) A piece of non-linear performance where a non-theatre venue has been completely transformed into a highly detailed world within which the audience is free to roam and see various parts of the story performed in appropriate locations. The UK company Punchdrunk created the concept of audience members wearing masks which allow them to wander around the space anonymously." (Theatrecrafts.com, 2025)







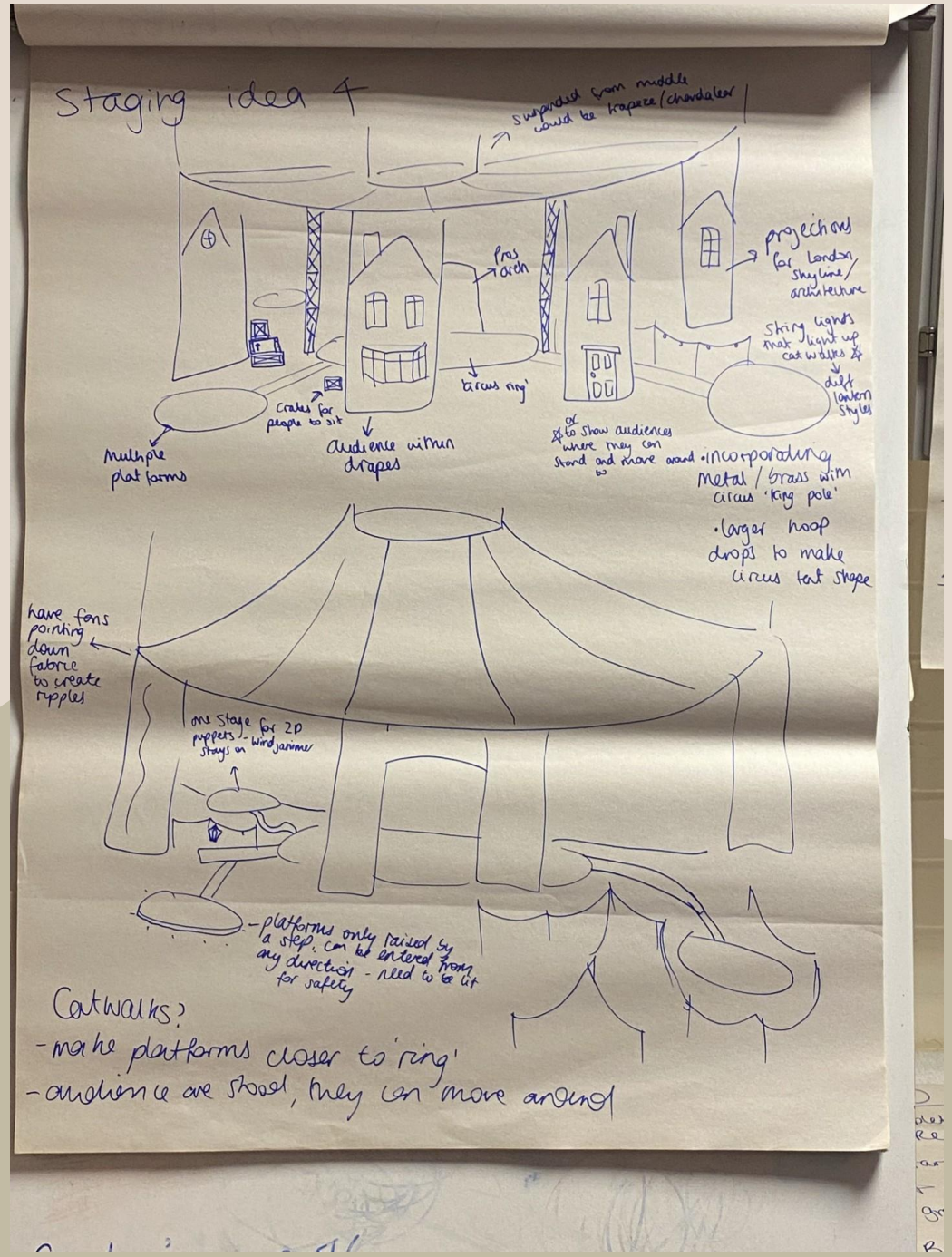


(Tiktok.com, 2025) grease the immersive experience.
I really liked how in this immersive experience there are lot of the thing you know of from the movie that you can go and explore around. Also that you can go and do the different rides which I thing would makes you feel all the feeling, that would be there for the character within this scenes. I also liked how the actors were made very visible within their scene.



Some of the key things that I really liked when looking at videos of immersive experiences is where the audiences is able to freely explore the space and look at everything.

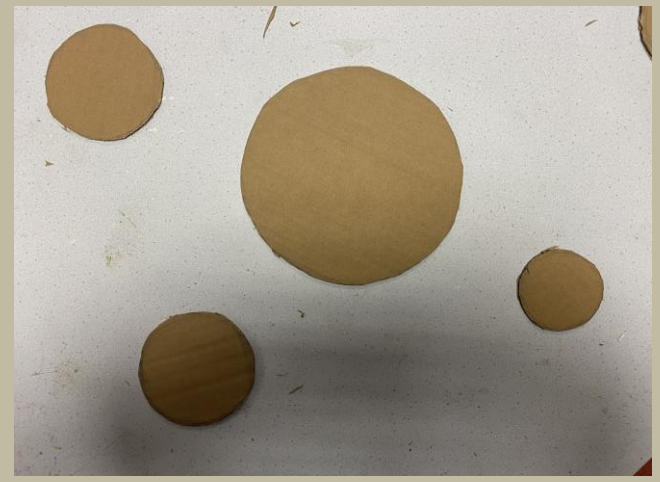
(Youtube.com, 2025),(Bing.com, 2025)



Combining ideas

After we had work on the other types of ideas for the staging, we as a group initially started combine the ideas that we like the best from each. Of having the multiple different stages and the lights going between them. Me and Alice then continued to work on the idea and discussed the ideas as this would affect us both the most. I was really interesting the different ideas that came out of this that we could explore more as thing continued to develop. We talk about how we could have cat walks between the different stages to allow the actors to move between them however this was later we felt that this would take away the ability that they audiences had to move which was something that was important to use therefore this idea wouldn't work in the way that we wanted. We also thought that we could project different images onto the fabric to make it appear like we were in the different areas like london.

To start to develop this idea more I started to cut out different size circle so that I would be able to start playing with the space so get a better understanding of what this could look like in really life.




COLE BROS. CIRCUS






CIRCUS










GIFFORDS CIRCUS
DROBE








© Sterrennieuws - Karel Verheyden











Location breakdown

1. Theatre Auditorium (for FEVVERS' Show)

Characters

Voiceover

Vesta

Windjammer (on stage throughout)

Jack

Creatures of the Theatre (Chorus)

A finger (sticks out through the curtain)

Scenery

- Stage (Jack is beckoned on stage by 'Finger' and punched)
- Auditorium – an area for the audience, seating or stood
- Curtains opened by VESTA to reveal FEVVERS' song

Props

- Jacks Notebook and pencil

Feel/mood

Before show or as it begins

- Anticipation
- Trepidation

Once show has started, VESTA sings about the death of a century with descriptions of a night spent walking by a river

- Cold - Cool tones. Naturalistic (blue moonlight) but dark, building tension for the shows beginning
- Eery – The song has dark themes
- Perhaps projections or create reflection of water on her face from below

Beats

1. The show begins, house lights dim, audiences focus is pulled in
2. VESTA enters – spotlight on them? Her song begins
3. Jack (Out loud and over the music) notes his thoughts in his book, a finger sticks out of the curtain and points at him – another spotlight? On Jack in the audience and the finger
4. Jack enters the stage and is punched, as this happens, Creatures of the Theatre enter too - through the curtain or could clamber onto the stage, now flooding it with light and life
5. The creatures get 'struck with wander' when hearing of Jacks adventures
6. After reading the offensive notes in his notebook they shout at him to 'Get Out!'

Location breakdown

2. Fevvers' show: 'The Winged Woman of London'

Characters

Vesta

Jack

Creatures of the Theatre (Chorus)

Fevvers

Scenery

- The staging for Fevvers show, is she on a trapeze yet, or is that only for the circus part of the story

Props

- Vesta: Puppet, 2D – important to remember for lighting, may also be on a smaller stage

Feel/mood

- Seductive - Fevvers is there to entertain, she is a pretty 'thing' for the audience to enjoy
- Entrapment - Fevvers' song has negative connotations, she sings about having a lot more to her than meets the eye and she is searching for an ear
- Curiosity – as an audience we want to know more about the *Winged Woman*

Beats

1. VESTA opens curtains (or introduces it in someway) for FEVVERS show, it begins - change in mood and lighting for FEVVERS' performance
2. She sings a song, the Creatures joining in and dancing, about being a bird in a gilded cage – themes of death, isolation, exploitation and vulnerability
3. FEVVERS performance ends, curtains close, VESTA (to JACK) 'Are you still there?..'
4. VESTA prompts JACK to knock on FEVVERS' dressing room door, he knocks

Location breakdown

3. Fevvers' Dressing Room

Characters

Vesta

Jack

Fevvers (crouched on piano)

Lizze (enters suddenly after Fevvers introduces herself to Jack)

Scenery

Curtain (as her door)

Piano (Fevvers is crouched on)

Props

Jellied Eel

Feel/mood

- Glamorous - hairbrush, make up, vanity mirror
- Busy – I picture her dressing room as unkept, especially if she behaves like an animal, she may not have the instincts to care for making things pretty, just practicality
- (When talking about her upbringing, we are in London) feel is no longer glamourous but hazy, black

Beats

1. Upon first seeing FEVVERS in her dressing room, JACK looks at her amazed as she feeds herself.
2. VESTA (probably to audience) talks about Jacks experiences in Setzuan, Morocco, the Damascus Road
3. LIZZIE enters suddenly, (to JACK): 'You! Keep your hands to yourself!' – sudden sense of urgency, she frisks him and tells him to sit down and keep quiet until Fevvers is finished with her story...
4. Clock Strikes 12 *with comical speed* (a sign of the beginning of the flashback)
5. Fevvers sets the scene of 'Smokey old London'

Location breakdown

4. Ma Nelson's Brothel - Library

Characters

Vesta

Jack

Fevvers (Still on piano but maybe now sat comfortably)

Ma Nelson

Chorus of Whores (Ladies of the Academy)

Scenery

- Mentioned is the doorstep
- (Jack and Fevvers are sat in her dressing room, they can remain there as this new scene plays out elsewhere) In her dressing room there could be a bar cart – Fevvers offers Jack a drink
- A bath

Props

- Ma Nelson's Sword
- Lizzies bag (carrying baby Fevvers), carried onto stage by Ma Nelson
- Baby Fevvers – could be a prop baby or acted out by FEVVERS herself

Feel/mood

- Suspense
- Fun - this section of the play is entertaining and lively in comparison to the opening. We are in a supportive, happy environment.
- Fantastical – we are introduced to this mythical being – FEVVERS, there is a sense of wonderment

Beats

1. FEVVERS offers JACK a drink of baby sham
2. MA NELSON enters, flourishes her sword 'for protection!' then bids the ladies of the academy to come and dance
3. CHORUS OF WHORES enter, they dance
4. MA NELSON instructs them to head to the library

4. Ma Nelson's Brothel - Library

5. FEVVERS: 'She had a lovely library...' This could be a new space that the audiences attention is directed to, meanwhile MA NELSON slips away at some point *
6. The Gener Politics lesson in the Library through song, it has comedic elements and could be displayed as light hearted
7. * MA NELSON enters carrying LIZZIE's bag
8. FEVVERS breaks up her story to offer JACK a seat next to her
9. The Chorus and Lizzie look into the bag MA NELSON brings in, its baby FEVVERS, the chorus suggest giving her a bath as she is covered in feathers, LIZZIE grabs the bag off MA NELSON
10. FEVVERS breaks up the story again to make JACK drink champagne
11. LIZZIE slaps him after he makes an inappropriate joke, the story continues...
12. LIZZIE gives FEVVERS a bath, sees wings coming out of her back, a turning point for the characters

Location breakdown

5. Ma Nelson's Brothel – Attic Window & Rooftop

Characters

Vesta

Jack

Fevvers (sat next to each other, drinking)

Ma Nelson

Chorus of Whores (Ladies of the Academy)

Mr Sugar

Scenery

- The pediment outside the brothel's attic window (FEVVERS later smashes back through)
- Tiles of the rooftop that they crawl out onto
- Ma Nelson's garden which lies below them

Props

Feel/ Mood

- Suspense again as we are not sure if FEVVERS will make it in her attempt at flying
- It is a midsummer night – how to convey warmth here, not only from her nourishing, loving environment but the summer warmth. Lizzie does mention it is a chilly night 'soft cool weather'
- Quiet, the dead of night, street lamps are on, no cars
- Sudden euphoria at FEVVERS survival and attempt when she crashes through the window, here tension that was built up is released

Beats

1. Lizzie shoves FEVVERS off the ledge
2. The chorus sings 'Fevvers fly.. Fly for all of us'
3. FEVVERS smashes through window
4. MA NELSON 'Maestro please' celebrating FEVVERS flight, they dance
5. MR SUAGR enters
6. MR SUGAR exits, jack (to FEVVERS): 'are you alright?'
7. MA NELSONs 'Emergency Meeting' then song 'Fevvers is not for sale... By any means necessary, we will be free. Amen.'
8. MA NELSON hands over her sword to FEVVERS
9. Clock Strikes midnight again – Flashback coming to an end

5. Ma Nelson's Brothel – Attic Window & Rooftop

10. 'But it was not to be. Ma Nelson met her end...' MA NELSON leaves, bids goodbye to Ladies of the Academy (emotional beat for Ma Nelsons death)
11. The chorus light their cigarettes
12. They throw them, starting a fire, the brothel burns
13. Sudden beat – fire abruptly goes out, house lights come on
14. FEVVERS and LIZZIE enter
15. FEVVERS: 'Goodnight Mr Walser', LIZZIE and FEVVERS exit, it is now just VESTA, Jack and creatures of the theatre
16. JACK's second 'wait' – decides he wants to join the circus, a sense of curiosity and possibly desperation sets in at FEVVERS leaving
17. VESTA sings, same tune as the opening song as opening song, she puts on Jacks makeup
18. Curtains close on CHORUS, immediately there is a drum roll

Location breakdown

6. Colonel Kearney's Circus

Characters

Colonel Kearney

Sybil

Jack

Strong man

Princess

Clown

Fevvers

Lizzie

Scenery

- Curtains (for circus performers entrance)

Props

- A bottle of alcohol – most likely beer or hard cider, given to BUFFO by KEARNEY

Feel/mood

- Exaggerated, over the top performance
- childish excitement
- Sensual – tango between KEARNEY and FEVVERS
- Intense – when we find out BUFFO beats MIGNON
- Sadness – for MIGNON's story and subsequent pain

Beats

1. KEARNEY bounds onto stage, introducing 'the greatest show this side of the twentieth century' suspense builds as he introduces the 'genius' and 'beauty' behind the circus
2. SYBIL enters
3. KEARNEY sings about how he came across his pig
4. KEARNEY possibly to audience, looks for new talent in the 'house tonight'
5. JACK puts himself forward to be a clown and is given the role of 'Jam face'
6. STRONGMEN, PRINCESS and CLOWN (BUFFO) enter

6. Colonel Kearney's Circus

7. FEVVERS enters
8. KEARNEY and FEVVERS negotiate her contract in a tango, change of mood
9. Curtain closes, LIZZIE is still visible with the SYBIL, she says she'll take her out into the yard for a run around
10. There is a sound of beating, a complete, abrupt shift in tone from the fun circus opening and tango
11. Curtains open to reveal BUFFO with MIGNON
12. BUFFO sings a story about how he met MIGNON, there is not necessarily anything else that happens here other than his song, it could be acted out by MIGNON and him or it could be a moment of focus on BUFFO and reflection for the audience.
13. His song ends with 'And I beat her yes I beat her all the time. There could be a blackout here or curtain fall, something to pull audience attention to:
14. LIZZIE enters

Location breakdown

7. Colonel Kearney's Circus – Lizzie, Jack & the Tiger

Characters

Lizzie (in commando fashion (army uniform))

Fevvers

Jack

Scenery

- Fevvers Trapeze – she remains in a sperate space to the rest of the characters

Props

- Jacks notebook

Bomb in Lizzie's bag

Feel/mood

- Humour – in JACK learning to tumble and MIGNON and STRONG MAN having sex simultaneously
- Chaotic - as FEVVERS sings a lot happens physically on stage in the build up to the tiger entering the scene
- This is broken by SYBIL and KEARNEYS screams and the tiger following them

Beats

1. LIZZIE enters, fiddling with bomb in her bag
2. Curtains open to reveal FEVVERS on trapeze, JACK enter FEVVERS invites JACK onto the trapeze, flirting with him
3. LIZZIE enters the space that FEVVERS and JACK are in
4. LIZZIE destroys JACKs notebook 'You won't be needing that' she agrees to help him become a clown
5. FEVVERS sings (degrading to men) underscoring...
6. LIZZIE strips JACK and leaves him half naked
7. MIGNON enters, JACK introduces herself to him
8. STRONG MAN enters and has sex with MIGNON, a curtain is drawn over them
9. LIZZIE returns, she punishes JACK for looking in his bag

7. Colonel Kearney's Circus – Lizzie, Jack & the Tiger

10. LIZZIE exits, JACK tries to learn some tumbling, STRONG MAN and MIGNON continue to have sex
11. SYBIL then KOURNEY come screaming across stage
12. A tiger enters, everyone freezes – this can be a long beat, could be supported with another drumroll as the tiger stalks his prey
13. STRONG MAN speaks first 'Don't eat me please' he exits
14. MIGNON tries to exit but trips over her clothes, the tiger lurches at her
15. Jack goes for the tiger at the same time, the tiger mauls him
16. PRINCESS enters, and squirts the tiger with a water gun
17. FEVVERS asks LIZZIE what the racket is about, they are in a sperate space to the kafuffle and go to investigate, they see JACK and his wound, he is positioned over MIGNON
18. JACK gets up, revealing MIGNON – there is a change in tone here when FEVVERS figures that JACK was having sex with MIGNON
19. FEVVERS pours alcohol on hos wound then leaves him on the floor
20. BUFFO enters and says he'll take him to Clown Alley

Location breakdown

Clown Alley

Characters

Buffo

Jack

Chorus of Clowns

Mignon

Vesta

Scenery

- This is usually the area of a circus backstage where clowns get ready, could include mirrors, props, canvas walls

Props

- Jack's chicken clown costume and hat

Feel/mood

- 'Despair, failure, pain' during BUFFOs monologue
- Anger, violence

Beats

1. Scene opens with BUFFO cradling JACK, with a chorus of clowns around them
2. BUFFO delivers a monologue about when he found out about the death of his mother and wife and child. How this led him to find that audiences enjoy people's pain
3. Next, he sings: 'Do they laugh in heaven?'
4. Song finishes, he christens JACK, 'Flappy the Chicken'
5. The clowns and BUFFO dress JACK
6. MIGNON enters, she thanks JACK for saving her, BUFFO gets the message they had sex.
7. He turns from sadness and despair to anger, the clowns restrain JACK, BUFFO beats him up
8. VESTA ends the scene with her song 'die old century die...'

Location breakdown

Fevvers Hotel – Foyer

Characters

Mr Sugar

Fevvers

Lizzie

Jack

Mignon

Scenery

- To show it's a foyer it could have a reception desk, wall of keys, front door, carpet, sofas

Props

- Mr Sugars flowers for Fevvers
- Mr Sugars camera

Feel/mood

- Discomfort – at MR SUGARS presence and actions, he is slimy

Beats

1. FEVVERS and LIZZIE enter the foyer of their hotel, MR SUGAR is already there, holding flowers
2. FEVVERS accepts the flowers from MR SUGAR, he snaps a picture without permission, tells her he'll be back for more
3. JACK and MIGNON enter, LIZZIE AND FEVVERS are not pleased to see them
4. JACK hands MIGNON to FEVVERs, they now see she is bruised badly
5. FEVVERS hands MIGNON to LIZZIE
6. LIZZIE takes MIGNON off toward a bath

Location breakdown

Fevvers Hotel – Bridal Suite

Characters

Fevvers

Lizzie

Jack

Mignon

Strong Man

Scenery

- Bath
- Bed

Props

- Box of chocolates

Feel/mood

- Gentle
- Safe
- (When Jack leaves) formidable, trapped

Beats

1. MIGNON climbs into the bath as LIZZIE speaks about getting her a respectable job, she is hopeful for the future and believes MIGNON and other young women like her will no longer have to put up with this come the revolution
2. MIGNON, in the bath sings, meanwhile
3. FEVVERS and JACK 'find themselves 'pulled irresistibly into contact' (Rice and Morris, 2006, p 44) with each other then they separate
4. FEVVERS instructs JACK to kneel, he does, she takes off his makeup. She tells JACK that he and MIGNON can have the bridal suite for the night. MIGNON is on LIZZIEs knee
5. Here it is not in the script, but LIZZIE and FEVVERS exit, or are in a different space. MIGNON offers herself to JACK, he makes as though he's hurt himself, MIGNON falls asleep
6. JACK creeps out of bed, leaving MIGNON a flower

Fevvers Hotel – Bridal Suite

7. On his way out (of the room?) – this could be in the foyer or a hotel hallway space, STRONG MAN ambushes JACK and beats him up for sleeping with 'his woman' (MIGNON) (Rice and Morris, 2006, p 45)
8. (Act 2, 5th Movement – The Land where the lemon trees grow) It is now the morning, FEVVERS finds MIGNON alone
9. LIZZIE arrives, they dress MIGNON, they have made a plan for her to make her own money
10. They dance her off to the Tiger Cage

The Tiger Cage

Characters

Lizzie

Mignon

Princess

Jack

Scenery

- A space where the tiger act is rehearsed, in the script this is a tiger cage

Props

- Lizzies bomb

Feel/mood

- Free

Beats

1. FEVVERS suggests the PRINCESS use MIGNON in her act, introducing them to each other. PRINCESS signals at her not to speak. FEVVERS suggests if the tigers don't like talking, why doesn't MIGNON sing
2. LIZZIE assures MIGNON that PRINCESS has a gun in case something goes wrong with the tigers
3. MIGNON sings 'The land where the Lemon Trees grow'
4. Songs ends, Jack compliments her voice
5. FEVVERS now realises JACK and MIGNON were never an item, she now finds it romantic that JACK has followed her
6. LIZZIE fiddles with the bomb in her bag
7. The PRINCESS gets MIGNON to dance with a tiger, the other gets jealous, MIGNON sings again, then hums the chorus, over this LIZZIE suggests JACK join in much to his disagreement

Location breakdown

The Tiger Cage

8. LIZZIE shoves JACK into the cage
9. JACK and the lady tiger dance, as MIGNON dances with the other tiger, PRINCESS conducts the performance
10. 'CHORUS' (creatures of the theatre) sing the ending of Land where the Lemon Trees grow.

Location breakdown

Colonel Kearney's Circus – Backstage

Characters

Colonel Kearney

Buffo

Strong Man

Jack

Sybil

Fevvers

Lizzie

Mr Sugar

Scenery

- Ring door curtains (or some kind of division between the show and audience, and the backstage area
- Trapeze

Props

- The knife BUFFO uses to try to cut down FEVVERS trapeze
- FEVVERS sword

Feel/mood

- Chaos
- Panic

Beats

1. (Act 2: 6th Movement) KEARNEY enters BUFFO, who is drunk, is arguing with him offstage, KEARNEY does his intro for the nights performances, first up is PRINCESS and her dancing tigers
2. Ring door curtains close behind KEARNEY, who remains in the performance area, we are backstage where BUFFO with STRONG MAN are cutting FEVVERS trapeze
3. JACK catches them in the act, heard from the other side of the curtain's KEARNEY announces JACKS name
4. As BUFFO and JACK argue, STRONGMAN is watching the performance (through the curtains?) he says its getting dangerous. JACK is needed on stage or the tiger will get jealous

Colonel Kearney's Circus – Backstage

5. A gunshot fires on the other side of the curtains, the are parted to reveal PRINCESS with a gun, a tiger dead and MIGNON distraught.
6. PRINCESS drops the gun to comfort MIGNON
7. The curtains close on the scene in the ring performance area, KEARNEY enters, breathless. He fires JACK and instructs him to move the dead tiger. They both exit through the ring door curtains
8. Beat. BUFFO picks up PRINCESS' gun, gives it to STRONG MAN. They are behind the curtains that go through to the stage.
9. He asks STRONGMAN to shoot him 3 times, with each gunshot, BUFFO grows weaker. STRONGMAN thinks it is a comedic bit.
10. From the other side of the curtains, KEARNEY announces BUFFO's act. The curtains open revealing BUFFO, dead and STRONGMAN with the gun. KEARNEY closes the curtains with horror, entering the backstage area.
11. JACK enters, KEARNEY instructs him to remove BUFFOs body. He then tells STRONGMAN to go on
12. He goes through the curtains, the audience boo
13. FEVVERS enters, KEARNEY asks her to go on and save the show.
14. The curtains open, STRONGMAN comes off, KEARNEY goes through the curtains to introduce FEVVERS. The curtains start to open for her act.
15. JACK returns, he is visible to the audience. FEVVERS tells him to get off stage, he tries to warn her that the trapeze is not safe
16. FEVVERS begins her song
17. The trapeze breaks (possibly one of the two ropes) she hangs there
18. JACK graps the rope and twizzles her around, the curtains close to huge applause
19. FEVVERS erupts, she is upset at JACK for interfering, she wants to prove she can do it alone. She doesn't want to be a 'double act, she wants to be free' (Morris and Rice, 2006, p 54) She tells JACK to leave, he does. FEVVERS collapses on the floor exhausted.

Colonel Kearney's Circus – Backstage

20. LIZZIE enters, she erupts at her too, for adopting her and not allowing her to be free, she yells at LIZZIE to leave her alone, she does. FEVVERS collapses again.
21. MR SUGAR enters
22. FEVVERs thinks its JACK. MR SUAGR sings 'I've come for your wings...' He offers her a drink
23. FEVVERS takes it, she has a strong reaction, she tries to get away from MR SUGAR, in doing so, she drops her sword
24. MR SUGAR uses it to start sawing at her wings
25. LIZZIE enters, suddenly and beats MR SUGAR with her bag, she bids goodbye to MR SUGAR and beckons FEVVERS to come with her. LIZZIE throws the bag at MR SUGAR
26. 'There is a mighty explosion' (Rice and Morris, 2006, p 57)

Location breakdown

Bare White Landscape

Characters

Colonel Kearney

Sybil

Strong Man

Princess

Mignon

Fevvers

Jack

Lizzie

Scenery

-

Props

- Radio

Feel/mood

- Love, acceptance
- Truth, revelation

Beats

1. (Act 3) Long pause.
2. KEARNEY enters with SYBIL, the pig wont wake up
3. STRONGMAN enters with a pile of wood to make a fire
4. PRINCESS enters, she sees MIGNON. PRINCESS she reveals she can talk, she chooses to stay silent for her Tigers
5. FEVVERS and LIZZIE enter. FEVVERS calls out to JACK
6. LIZZIE is upset at her for falling for JACK, believes it will take away ger freedoms if she marries him.
7. JACK emerges from the 'white stuff' he confesses his feelings for FEVVERS, for the first time it seems he knows what he wants.

Bare White Landscape

8. LIZZIE finds a radio, she turns it on to play Nina Simone
9. JACK and FEVVERS fly
10. VESTA closes the play with a monologue, 'The laughter of the happy young woman rose up...Oh how pleased with him she was' (Rice and Morris, 2006, p 61)
11. The Company sings 'Do you know of the land where the Lemon Trees Grow?'
12. End.

What did docks look like

After working through the ideas of what are staging and type of theatre could be like as a group. With coming out with the idea of a more immersive type of theatre setting, using multiple stages and with the room being scattered with type of objects to help create the atmosphere for the audience within this space. I realised that as a group as well as me individually had just being thinking of these objects being circus related, however it would also be important to make so of the feel part London area as well and due to Wapping being a doc area I thought that this would be a good thing to look at so that it could inform my designs.

Although I found it hard to find images of the docks around this period I did eventually come across two that were form around the time period. If we had of had more time for this project I found that there is a museum in London that has an exhibition "Sailortown 1840 – 1850" that recreate Wapping so that you could see what it was like, I thing that this would have been a nice way to learn about this place. I might have a look at call the midwife as they have docks set in it even thought it take place later it hopefully should still be able to give me the feel for the place. From this images though we can see that there was a lot of ropes and boxes within the image which will work well for a design perspective as this were similar to what was in the circus.



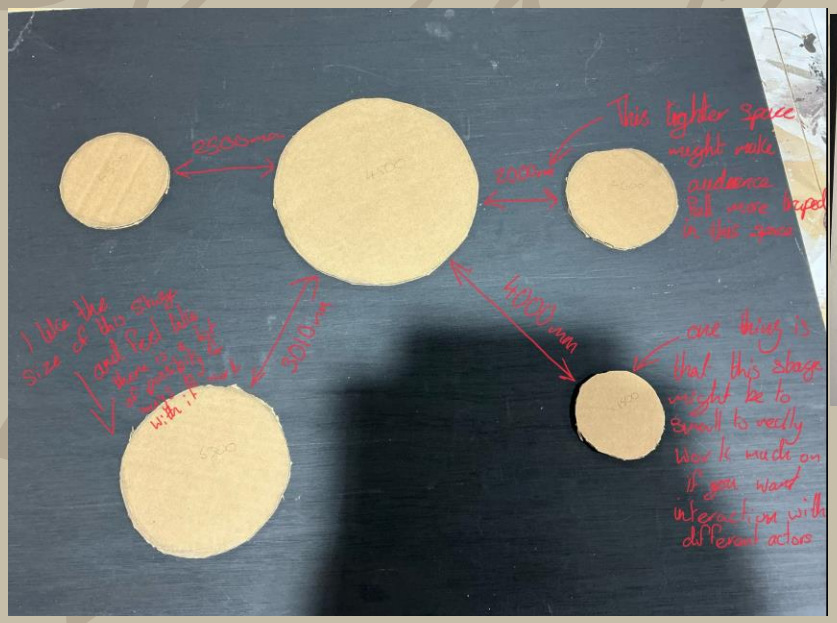
"Warehousemen were responsible for piling, checking and sampling goods in the warehouses that lined the docks and filled the surrounding area. Before forklift trucks were introduced, goods were manually winched to upper floors and moved on hand carts. This photo shows cheese being stored in 1906"(London Museum, 2025)



"Lightermen piloted small boats that took goods from ships to the shore. The new 19th-century dock complexes – where goods were unloaded directly onto the dockside – reduced the need for lightermen. But lightermen still ferried goods to cheaper warehousing away from the main docks. Watermen did a similar but different job ferrying people around the docks." (~~London~~Museum, 2025)

Starting development

This was a idea that I was shown by Stacey on how to visualize the actually size of the thinks I was making which I think will be really helpful to me when working through this design process. As I can have a better understanding of what this would actually look like in real life.



Idea 1

- I like the way that the space move within it as to me I would create the feeling to explore will still creating that close feeling of a circus or street in london

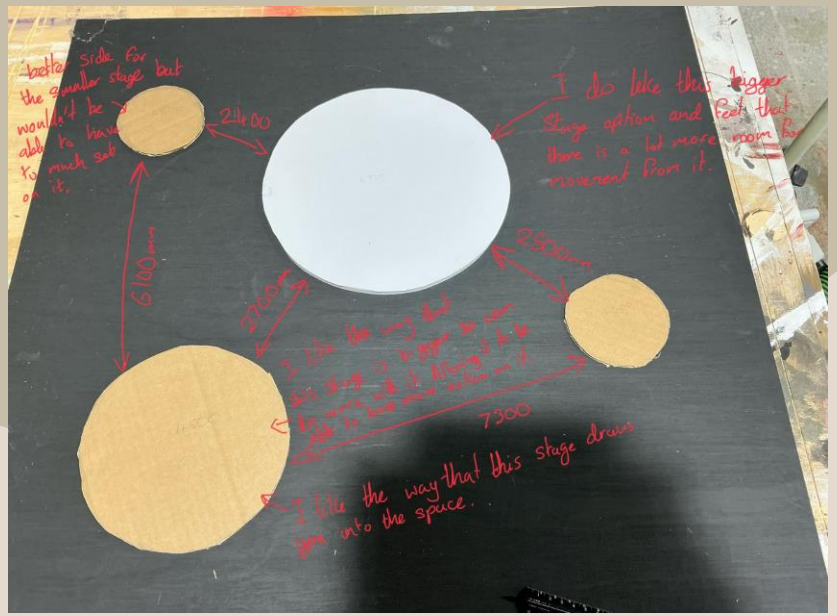
Important to have at least 2m between each stage to allow for audience movement.

(I think that the 1800mm stage is too small for what I am wanting)



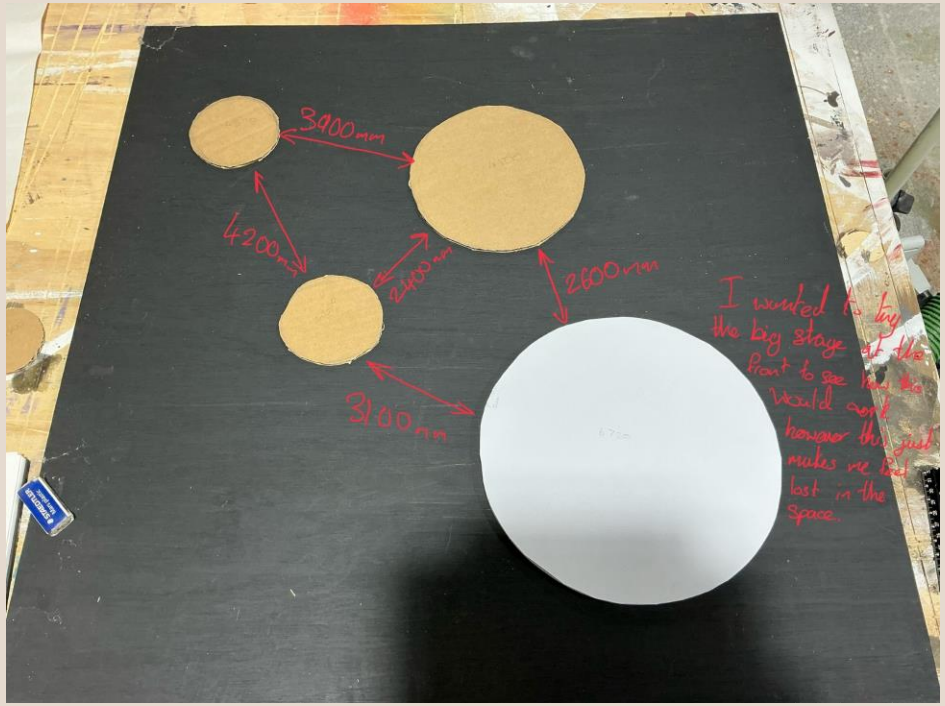


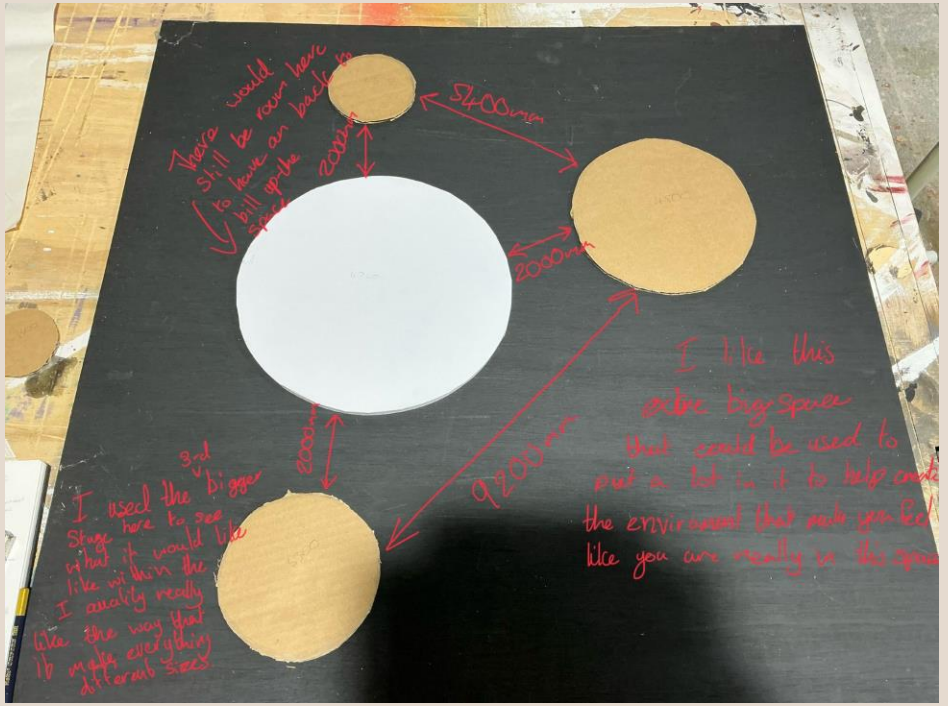
I thought that it would be a nice idea for the stages to be off the ground so that there could be a clear separation between the stage and the ground were the audience can move. As we had orgiona thought of catwalk conecting the stages the hight of this wouldn't of be too much of a problem. However I came to realise that this cat walk idea properly woundn't really work as it would restrict the floow of the audencie. Which would not work with the theme of travel that we are working to create within this enviroment. Therefore the step would have to be one that the actor would easliy be able to move between. So I start trying out steeps to see what type of hight this could be 200mm works nice.



Idea 2

- More space for movement or to add in decorations for audience to explore.
- The bigger stage gives more room for some of the movement that happens within the play and to me resembles a circus ring more.
- I like the way that the space between the big stage and the other stages stays around 2500mm as it keeps everything close and tight like the idea that you are in a confined within the space more. That I feel reminds me of the way that a lot of character are traped within this play.





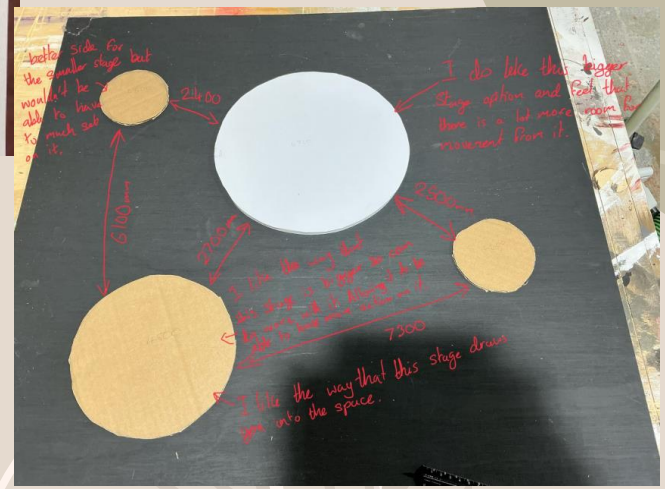
In the end after leaving it for a night to allow these thoughts about the stage to incubate, I came back to it the next day and was thinking between idea two and four. In the end I have ended up going with idea two as I like the way that it resembles the idea of what you would expect to see when you came into a circus area with the main stage infront of you. I also like the way that I feel like the audience will move through this space. I will however be increasing the size of the second smallest stage as I like the idea from idea 4 of having all the stages different size to show the idea of power that is shown within this play and how everyone has different power levels that they hold. This also will give me more room on this stage to be able to work more with it. As pointed out be Alice by accident I have ended up creating both London and ST Peterburg in this design with the way that the two biggest cirde are placed so this I feel will be something fun to use within my desgin.

Idea 3

- I like the way that this idea gives a lot of free space to play around with areound the edges of the space, however I feel like I get a bit lost looking at the space. I dosen't have the same type of flow that I felt with the other to ideecs.
- I also feel like the space between two of the stages and how all of them add together could lead to the audiences getting stuck in that space which dosen't really work with this idea of freedom that we want. Therefore this design would have to probably need so way to guide them around the spaces.
- The corner could also be an interesting place to work with in this design behind the stage as we could maybe separate it off.

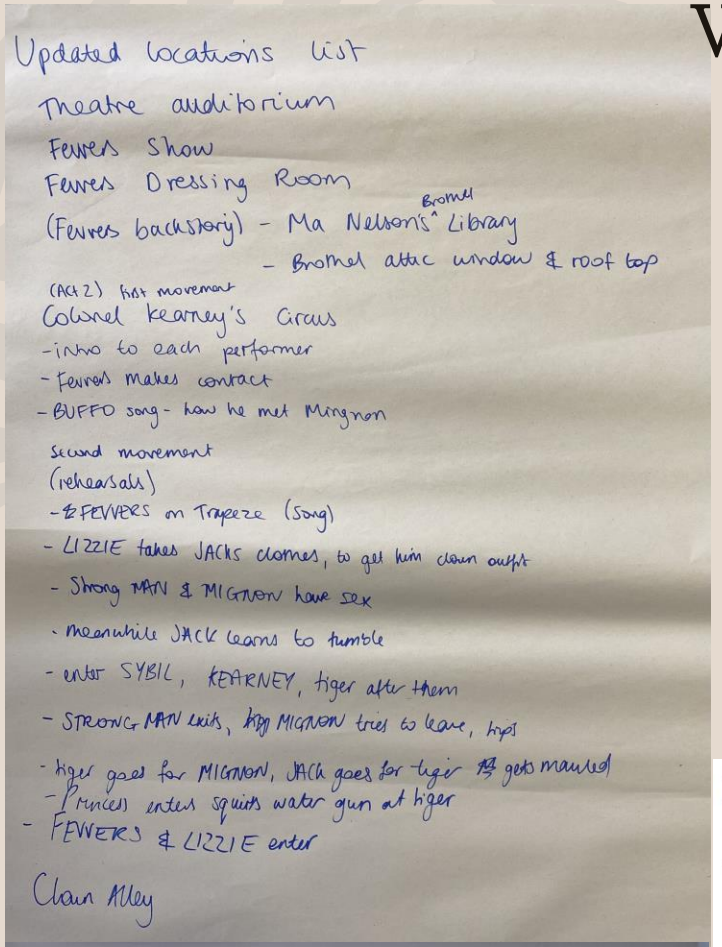
Idea 4

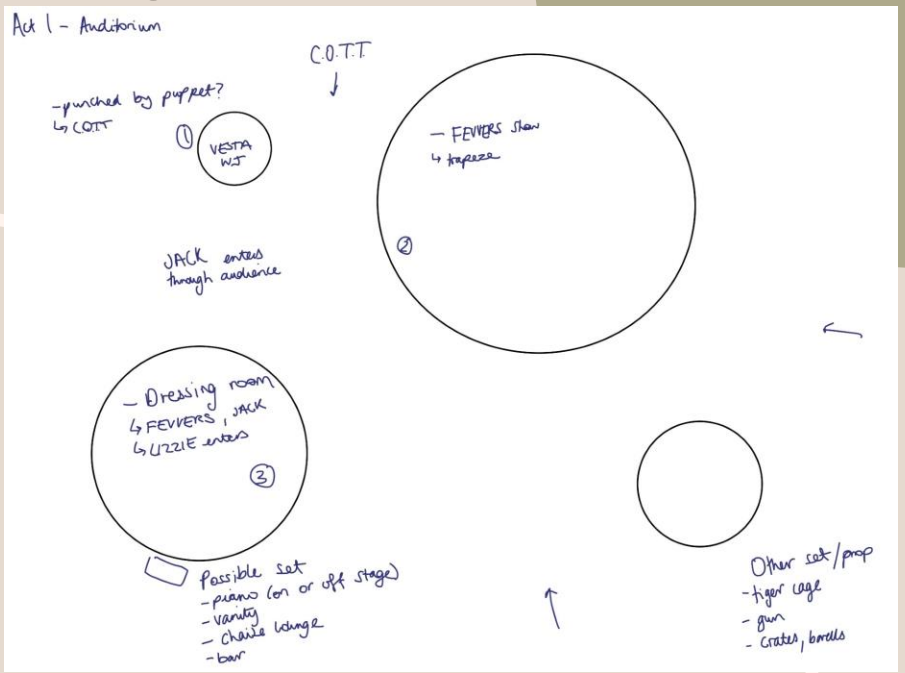
- I actually really like the look of the way that this spaces is working and feel like it gives a very nice space to have people start of with as they would come into this big space that the could just start exploring.
- I also really like the way that all the smaller stages are exactly 2000mm away from the main stage which allow for this feeling very similar to a circus.
- I like the way that all the stage size are preety different so that none of them feel the same, which I think refers nicely to the way that power dynamics can be seen within this play as everyone hold different amounts of power

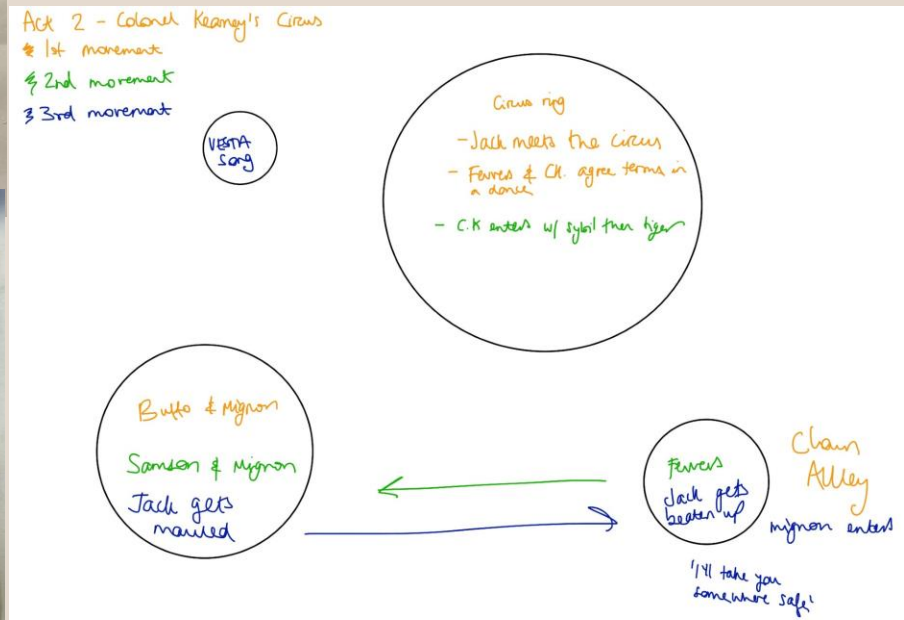


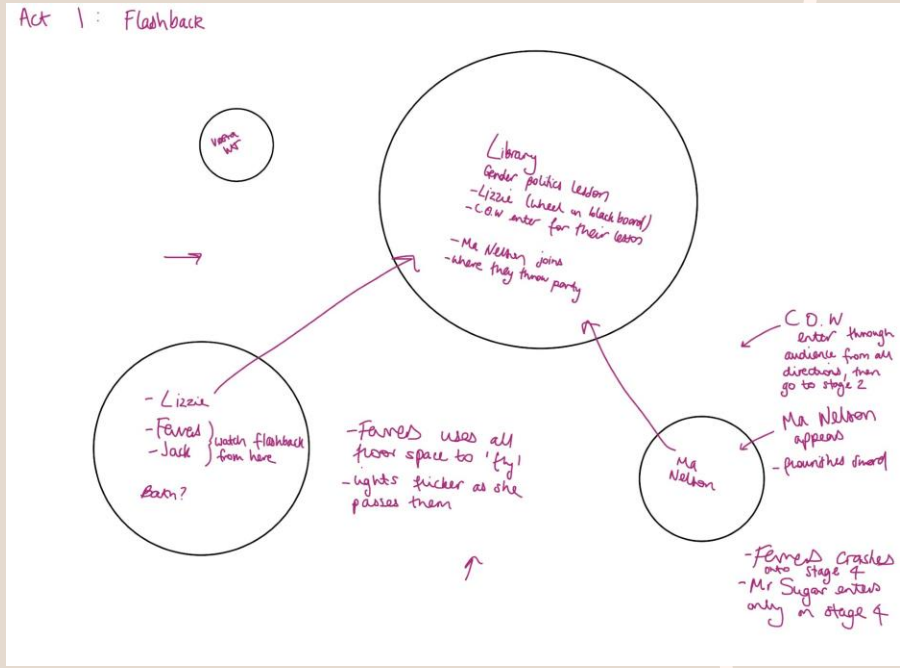
Working out stages what things will work on each

Here me and Alice went through the script so that we could work out where things will be happening within this set for both me as a set designer and Alice as a lighting designer. I found this process to be very useful as it allows me to now know where things are happing which will allow me to continue to develop my set idea as I know the times of movements will need to take place where. It was also really interesting the ideas that came out will we were discussing this which I felt opened up a lot of different new thoughts on how we could work this show which will effect the way that I go about this. I would say that this is a very useful tool that I will use again in the future especially in a group setting as it helps so much to develop ideas.

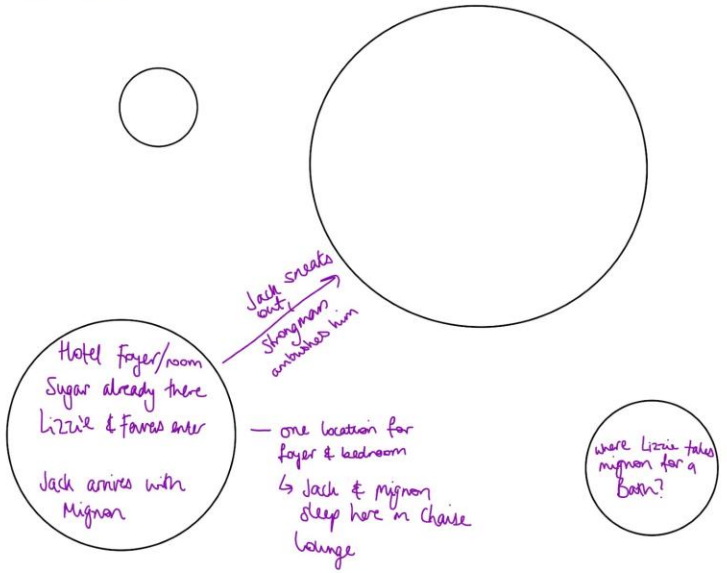




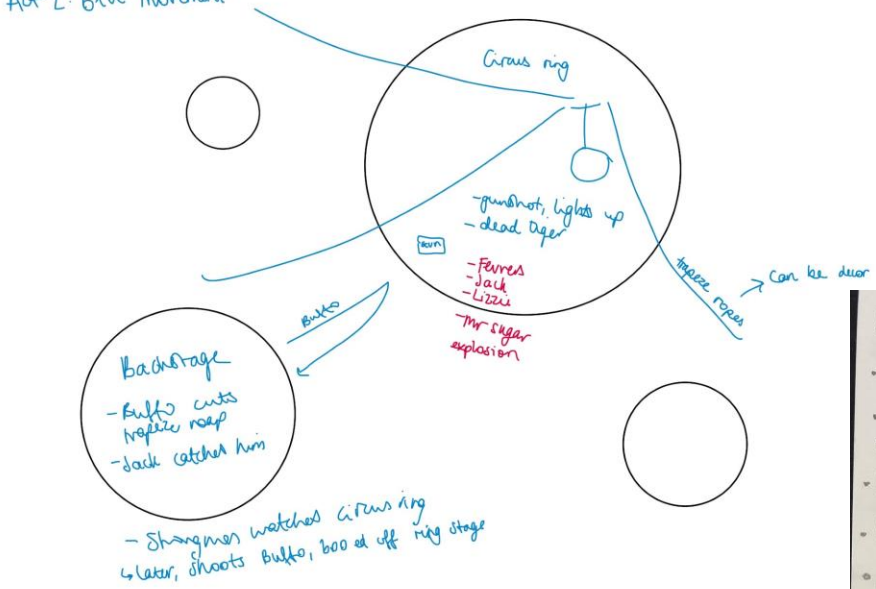




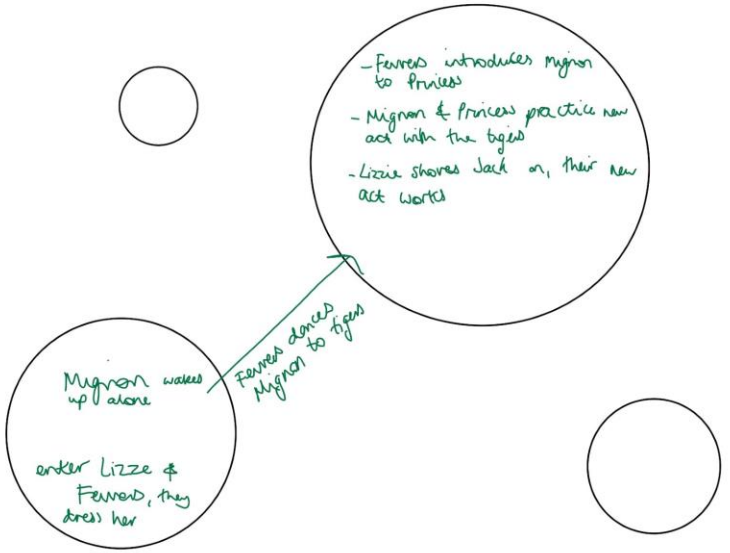
Act 2 : 4th Movement



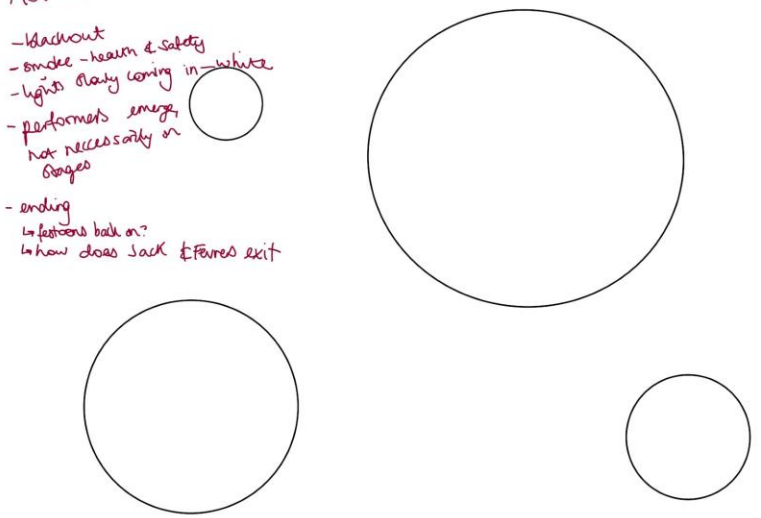
Act 2: 6th movement



Act 2 : 5th Movement



Act 3 — 'Bare white landscape'



Working through stages

- piano just sitting beside stage 3
- jack and the creatures can be just wondering around the space
- keeping the show types of areas together
- london is mostly stage 3 and st Peterburg is stage 2
- look at maybe keeping clock scaterd around the space
- Dressing room area has something like arbour cart (alice)
- Areas around the London and st Peterburg look more like this areas (image)
- For the emisive Factor the chorus of Whores are in the audiences
- lizze can come in with some teaching things For there library Section
- Stage 4 is a more slizzy area
- bather tube?

- Fevver climbs on Piano For her flying and then runs over to stage 2 or around the audience.

- Ideas of having different things scater around the place For cast and audience to explore that relate to both like bottles or

- Fevver use the pole For her act

- Could Frow things over the stiff in places to make it look like we are back-stage in the circus

Mood boards for the different space

brothel





Clown alley

This mood board was created by the lighting designer Alice however I really felt this strong connection to it as it provoked all the feelings that I wanted from this space creepy, foreboding, unwanted, lonely and trapped. Therefore I have taking it ford when coming to design this space.

London mood board



White void mood board



Dressing room mood board



Hotel mood board



An idea by Stacey that I really liked was that of having the different stage areas having different types of floors to help represent different places. I thought that this would make a nice touch as it would help the audiences to understand the different places that we are moving between better.

When I was going about my work of creating the mood board for the dressing room this came to mind. As we tend to think of this places of being areas to relax and are softer in style, therefore I started to think about rugs and carpets which I felt would work well for the space as mainly when we map it out this space is the dressing room and the hotel. Due to this the carpet would be able to work for both scene to create the idea of this space. I first start looking up to see if carpet would have been used within this time frame and found that yes they were very popular within the Victorian time.(Buildingconservation.com, 2019), (The Victorian Emporium, 2012)

The other question was did the working class have rugs and I found that yes they did they just tended to be a lot simpler with out the elaborate designs that the wealthy had and were made with cheaper material. It was also that do to the advance in technology they became much cheaper in the end of the 19th century.(MrVictorian, 2024) For this reason I would definitely like to us a carpet or rug within this area, I might however go a bit more grander in the designs to make it fit in with the rest of the space. I also think that if it is a rug that the rest of the floor could be something that more symbolized London as this stage will be set within that area.



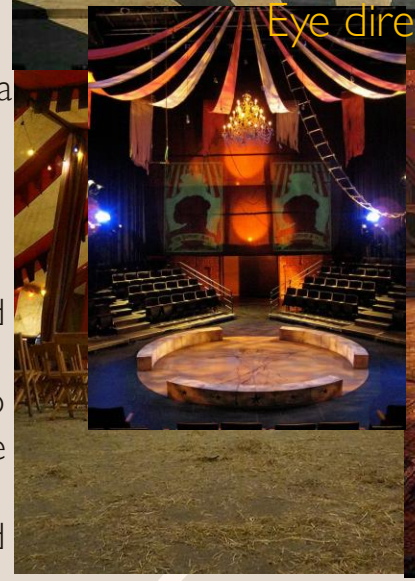




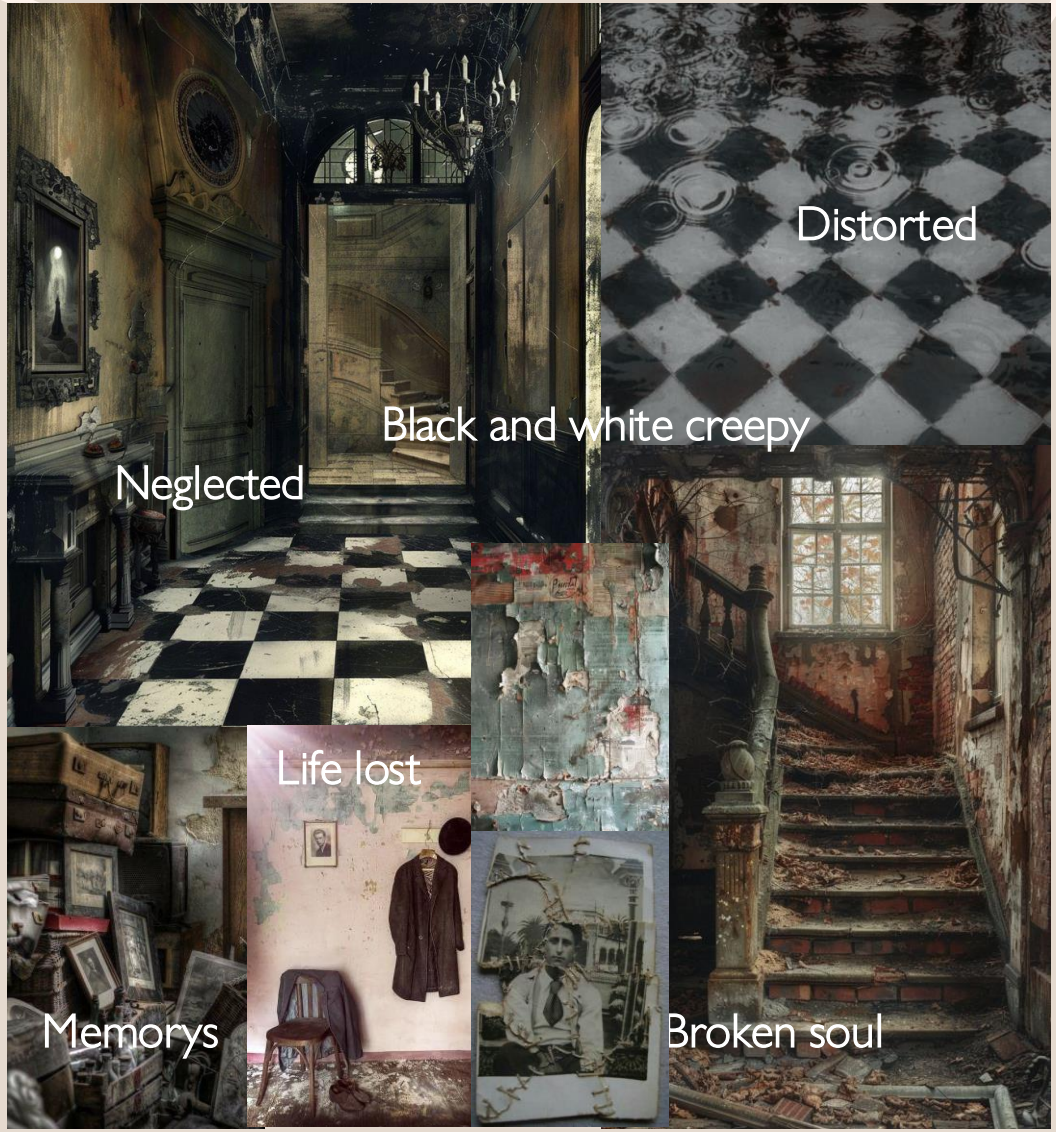
Looking at the floors being decorated different ways to show different places

For the main stage I wanted this to reflect that circus feel with a wooden floor that has been worn away to so how much that it has been use and moved about, which I feel also help to say the story that this was a way of life for people. I also really like this idea of being pulled in with some line work and the circus emblem that we are used to seeing in the middle of the circus ring. I think that this could help to symbolize how people in the circus were often trap in this life at the time.









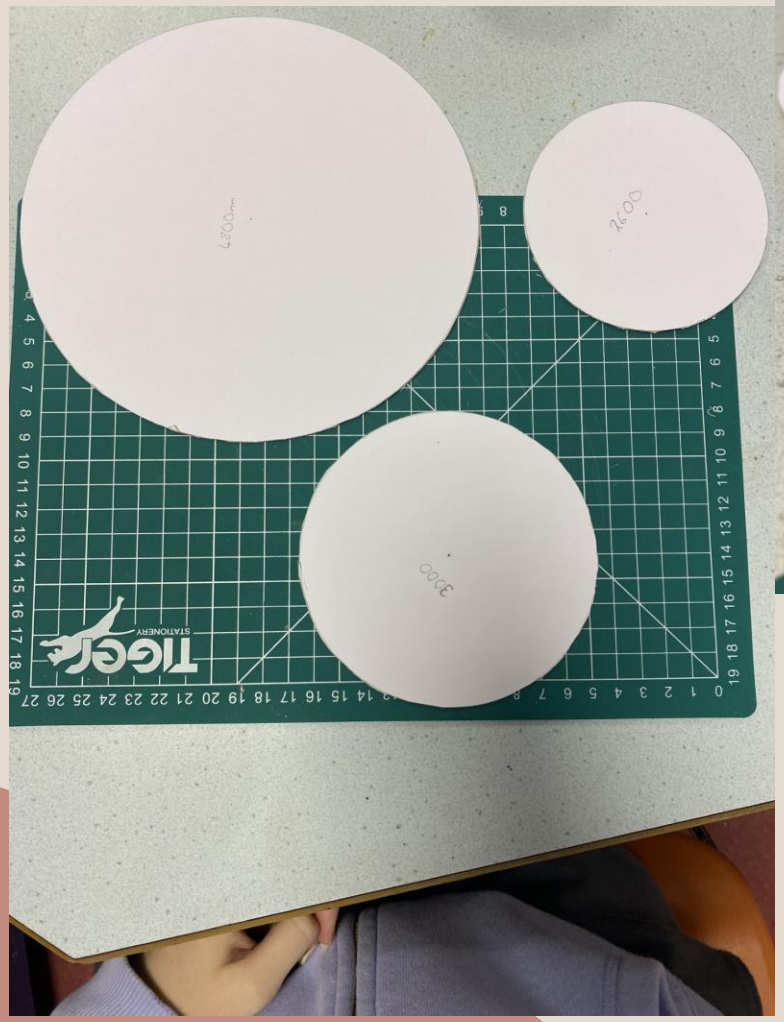
So for the clown ally and brothel space I wanted this type of worn-down feel to it, as if it had been we used and not given the care that it need. Which would give it sort of neglected, abandon and creepy feel. This I feel helps to show that this is not the type of place that you want to go and which I feel show the desperation of the people how lived their life within this spaces and how they we trapped here.

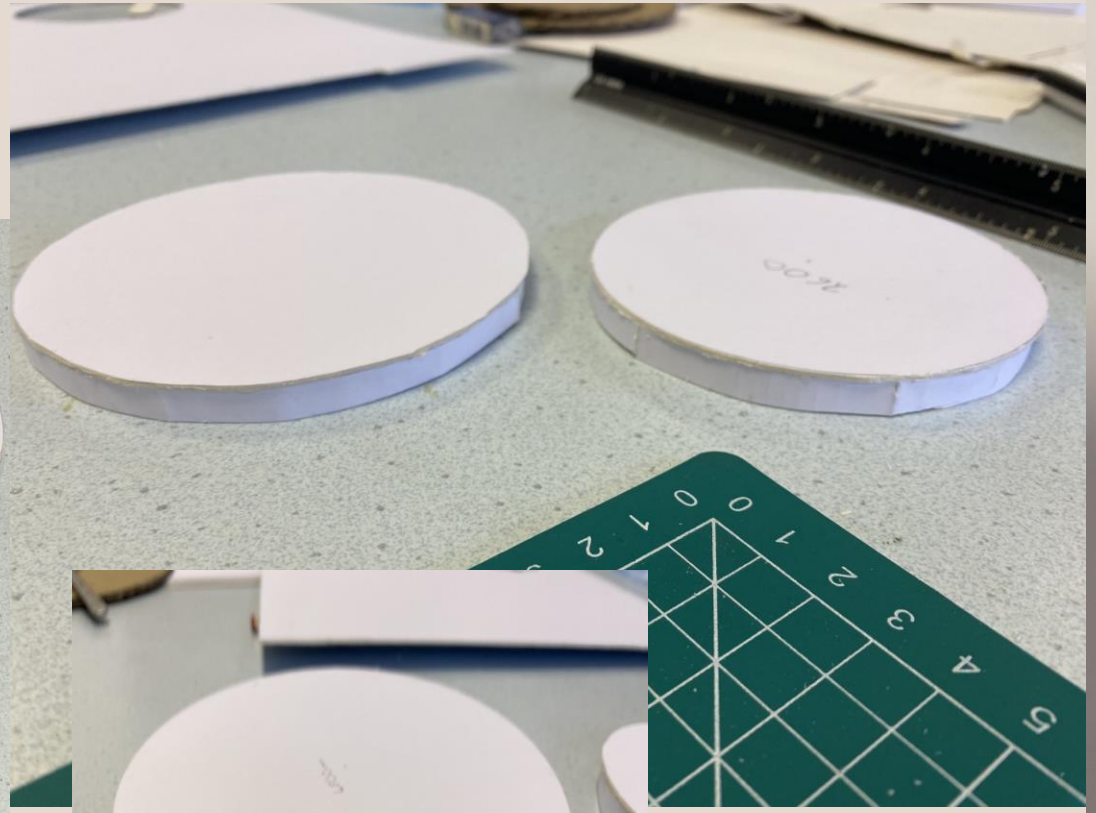
For the puppet stage I chose to have a white type of flooring to help to show that this characters are separate from the rest as we are not completely sure if they are real or not within this script. As they only seem to interact with jack throughout this play so that give use the idea that we are in this type of dream scape.





Stages









When it came to making the stages to help create the rounded pieces for the hight of them I had to make cuts into the board to allow it to be able to bend in on itself.

Piano

"The parlor grand is the intermediate piano, which is seated between the baby grand and grand piano lengthwise. Usually, between 6 and 7 feet long, they hit the sweet spot when it comes to positioning."(Clark, 2020)

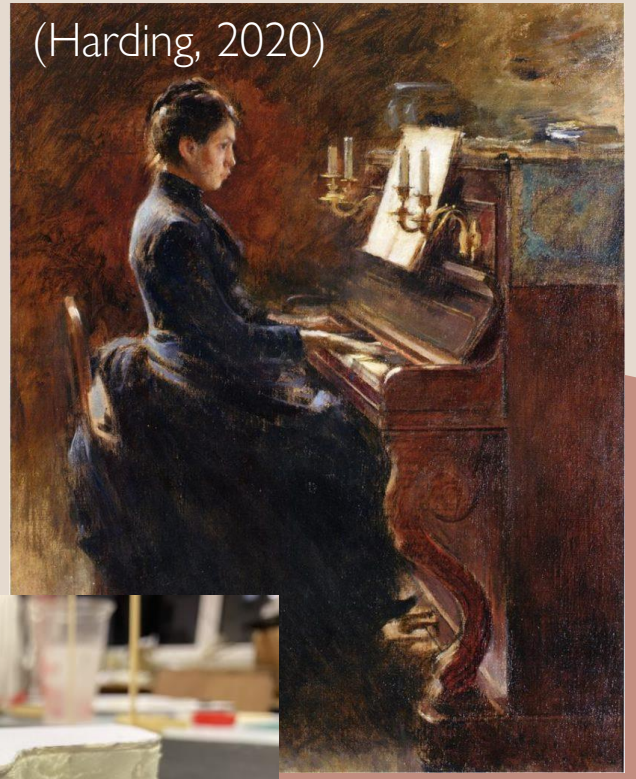
"Between 1890 and 1900 the number of pianos in use in American homes increased more than five times as fast as the population, and at the beginning of the new century the public owned a million pianos. One must see the deep yearning for a piano in the context of the life of the rural family."(AMERICAN HERITAGE, 2025)

So I decide to go for parlor piano as it is smaller then the grand piano bit still gives of that impressive feel to it, which I feel works well within the world we are creating as they are looking for better things. It also allows for fevver to be able to sit on it as it is bigger and I also feel that it allows a lot more things to be place on top of it to help create the environment. It I would say would be an older thing that has been there for a while that has been used a lot

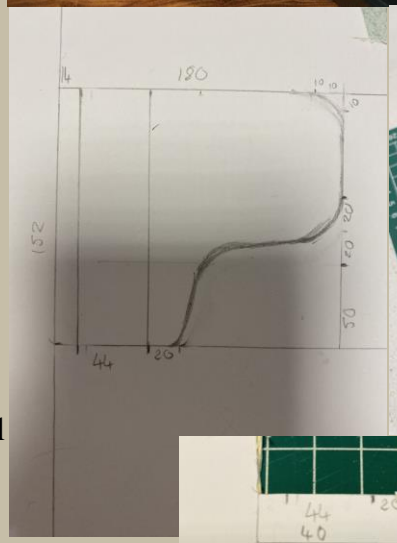


(Living Pianos, 2017)



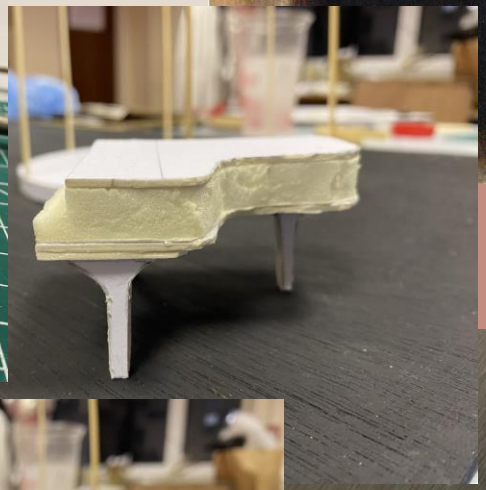


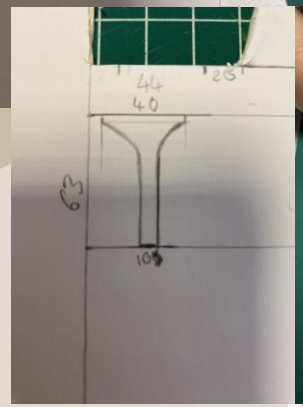
(Harding, 2020)



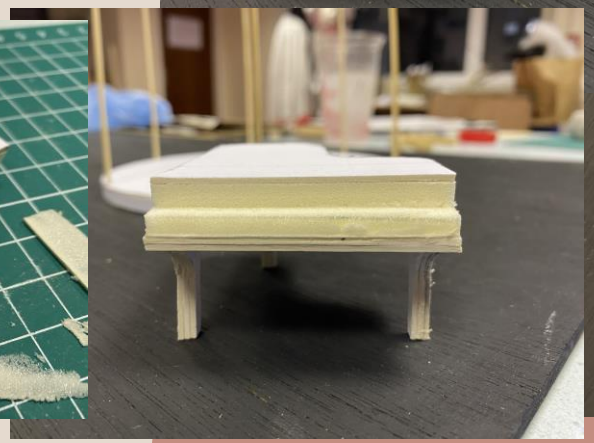








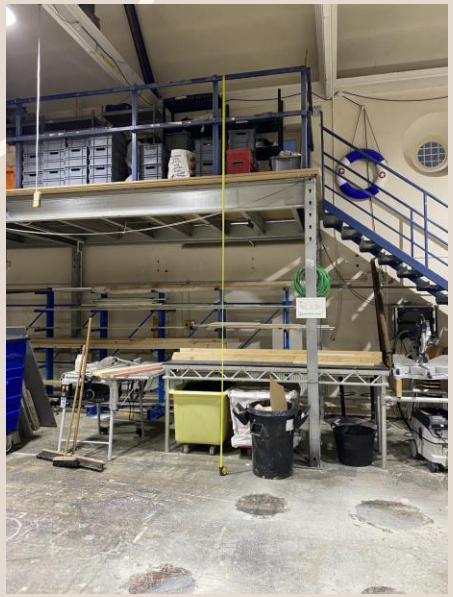


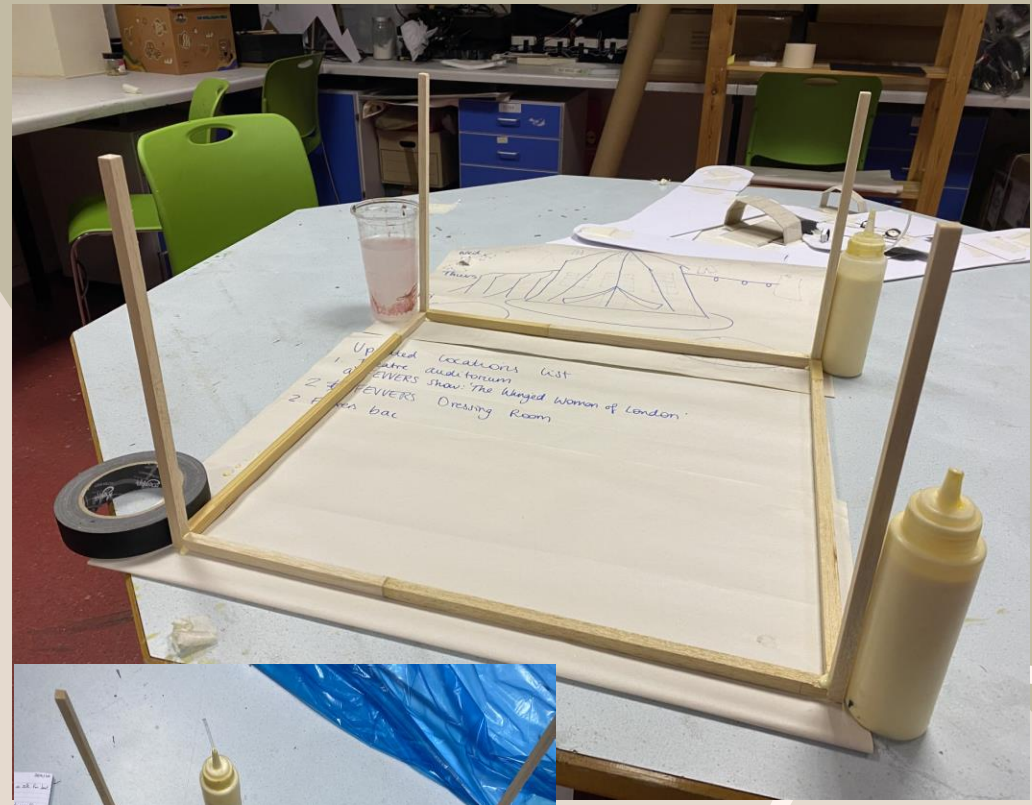




Rig for the roof

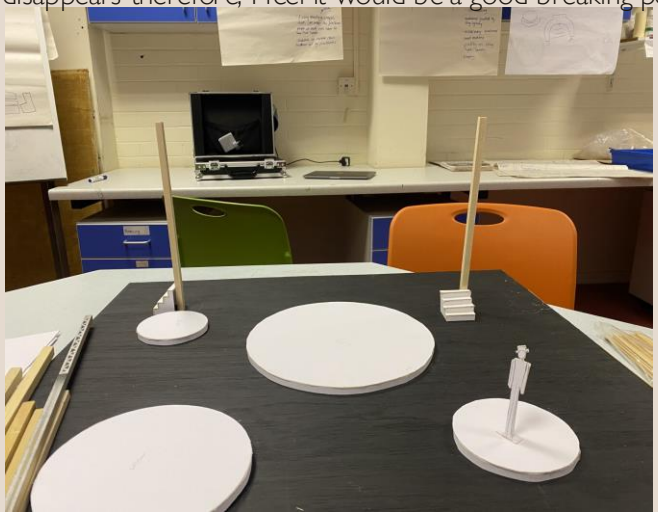


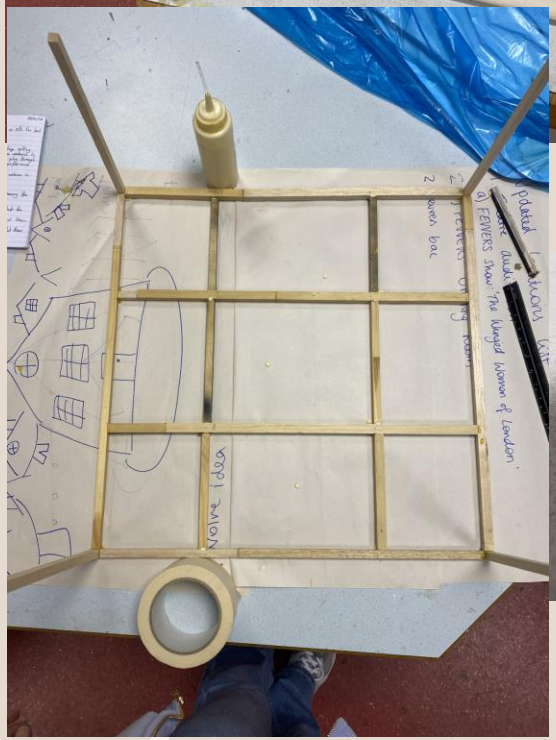




I chose to go with an hight of 7500 for the top of the rig as this is not too much smaller than the maximum hight of the Flynn Creek Circus (33 feet = 10584 metres) I chose to go a little smaller as I wanted when people walk around for it to feel too distant which I found after playing around with the hight it the workshop with a tape measure just how big that it. One thing that I thought about after was that I still needed enough distant when the second circle comes down but actually from other images that I found in my research I like the feeling more when it is more gently sloping out. Therefore, I will not go for a drop more than 2500mm leaving me with plenty of room for this hight. Yet I feel that this will still be enough as it is the same hight as the second year design room.

I am really starting to see how effective working with a model can be to help develop ideas, as it really does put everything into perspective as you can start to really get an idea of what this might look like with a space. I think if I would come to do this type of work again, I would start into working on a comeplete sketch model first like we were shown in first year to start generating ideas and get rid of some of the fear of working within this task. As this is a big change that I feel I must overcome as in some way I do really feel that it held me back in this process. However I know that when I am working with my hand that a lot of that disappears therefore, I feel it would be a good breaking point.



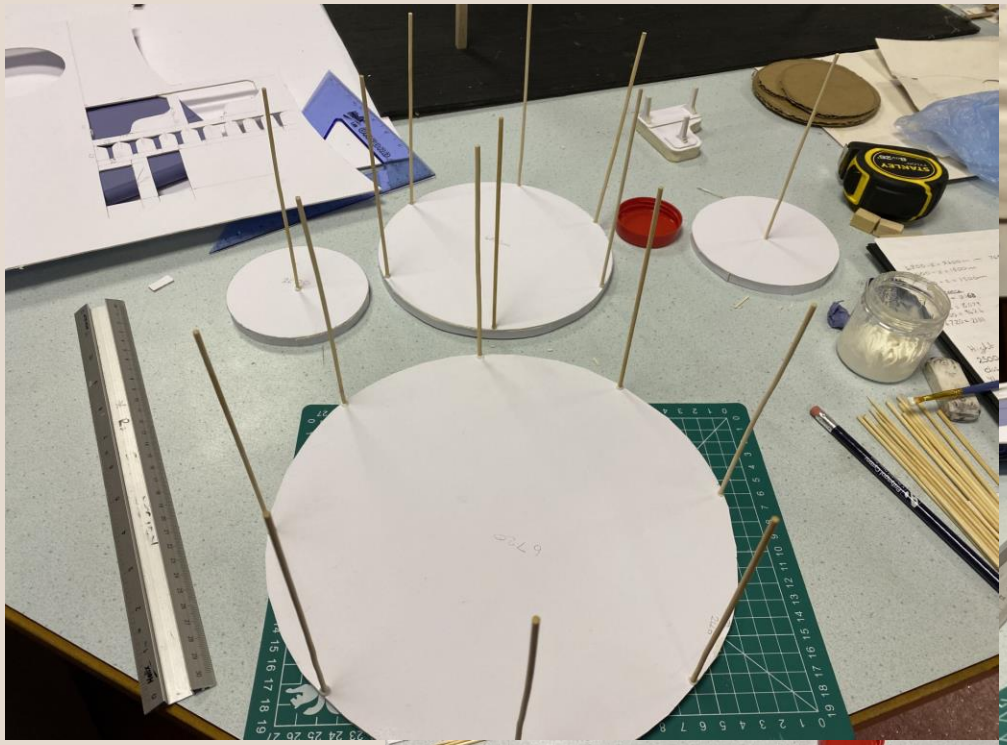


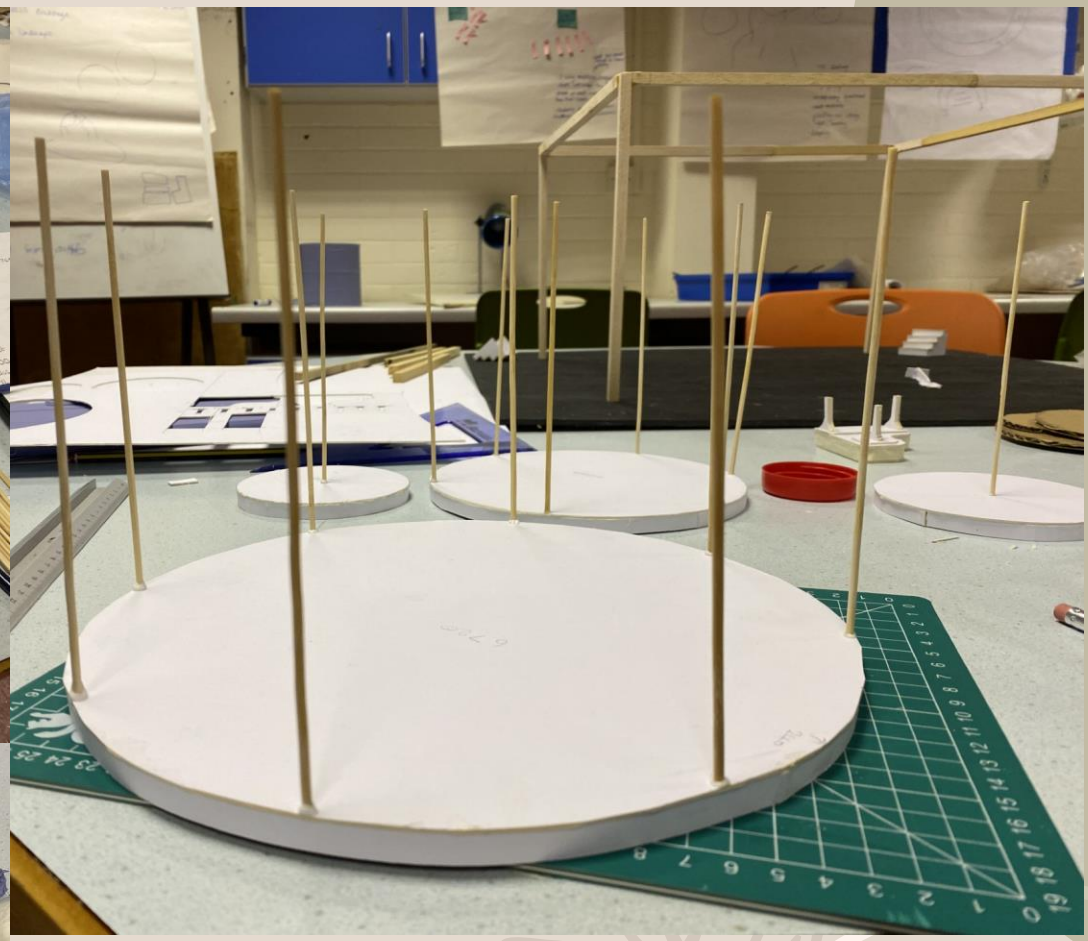


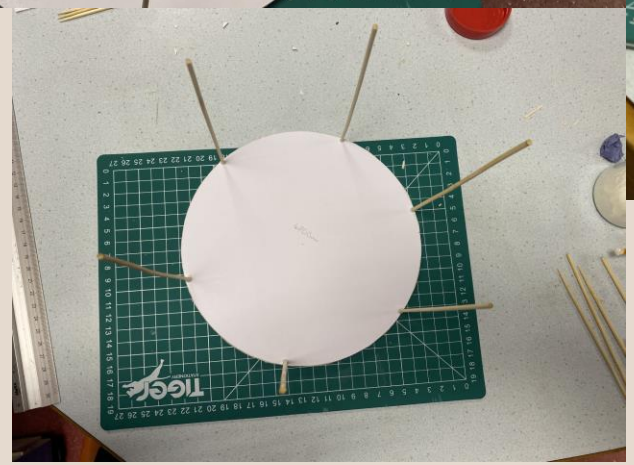
Adding in the poles for the lights

The width of the poles was 60mm which also help the audience to be able to see the stage. On the smaller stages I only placed one pole so that it fit better with the space and allowed the stage to be full used for acting. However it would still help to create the overall feeling of the place.

I chose to go for the poles on the stages being 2.5 meters apart as it can a nice amount of them on the stage to help create the atmosphere. But not block to much of the show from any angle. Them being this distance also allows things to be moved on and off the stage rather easily if need be. Although this measurement do not completely work out so that they can all be exactly this distance apart I made sure to go in-between them and I feel that it is rather unnoticeable. Having this many pole working around the stage I think really tie is with both the idea of the circus with the poles used helped to hold the structure up as well as the idea of London with all the street lights around.







Adding the rope





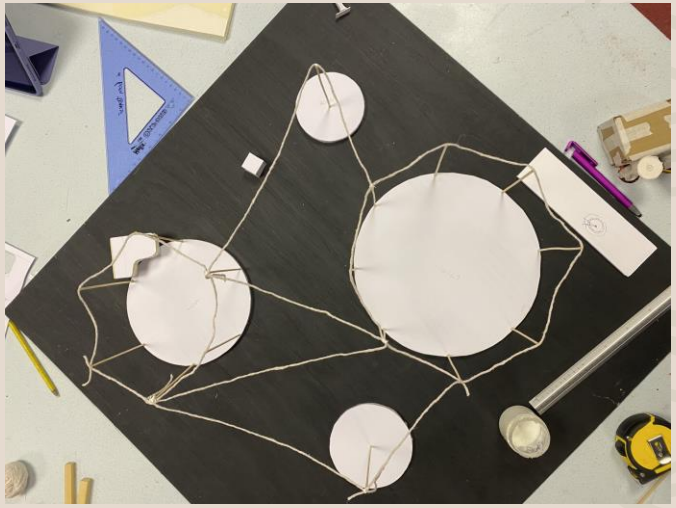




This is the sort of feel that I want to create with the ropes used to hang about over the rest of the preformance are this idea of being in a maze that you have to find you way through.

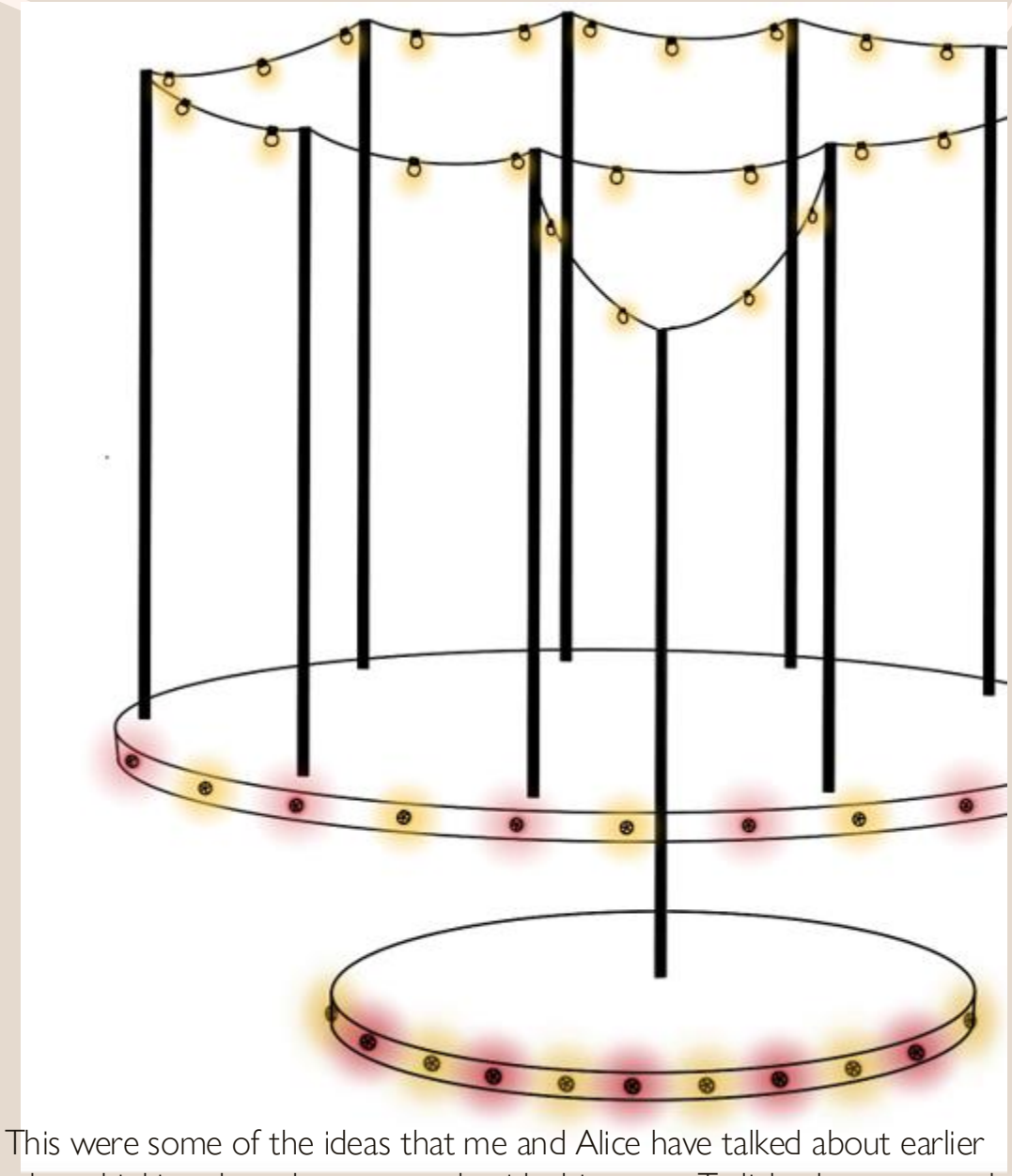
I connected the string to all the over stages so that they all linked together to help create the feeling of the stages being a connected in a way. This will also allow for use to have more room to hang the lights that me and Alice discuss to help create more of an atmosphere within the space. This I also feel will help to make the audiences feel as if they are also within this preformance which could hopeful lead them to feeling a more scenes of unease later within the play when the cast start acting more within the floor performance space.





Lights on the stages and string

This designs were done by Alice



This were some of the ideas that me and Alice have talked about earlier when thinking about how to work with this space. To light the space and add this idea of preformance to the stages we though of having blub lights working around the bottom of all the different stages. This should also help to tell the audience that this are spaces that they are unable to go.



The lights that are working their way around the stages would be the lanterns that represented London and ST Peterburg to and the lanterns move over the rest of the performances space would be the other onesthat help to create the idea of some of the different areas and ideas within this script.

Helping to create the space

This boxes could also server as thing that the audience can sit on as well as they are things that help to make the audience move around the space differently.



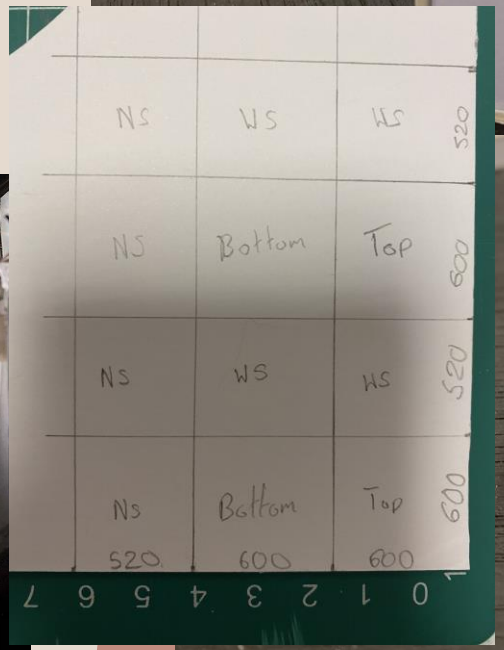
An idea that I really liked for the space that was part of the immersive experience that I looked at was how people would be able to explore a space. So this crate were part of this idea as well as other things that would be within the rest of the space however I ran out of time to work on building more. The greatest showman was a big inspiration for this, with it back stage shot. I like the idea of a lot of different things being scattered about the space helping to tell the story of the ply that the audience would be able to explore. Around the different stage there would be things that would more help to tell the story of the space like hanging clothes near the dressing room that gives the idea of london.

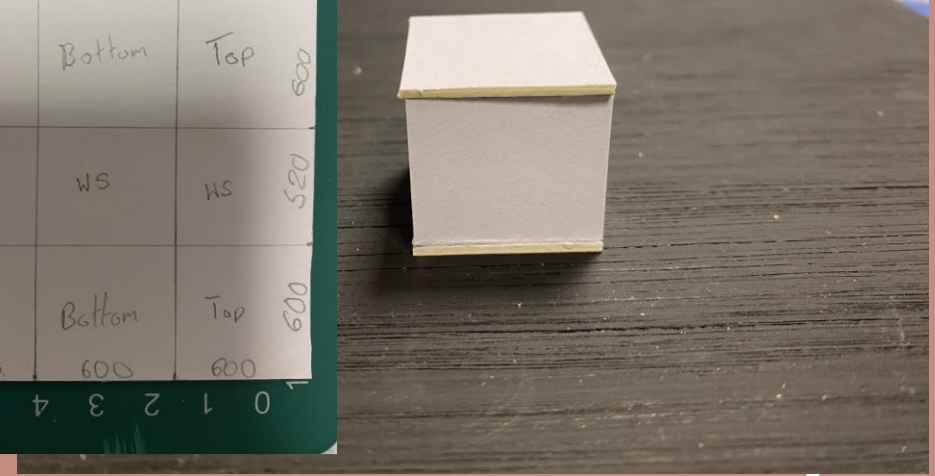










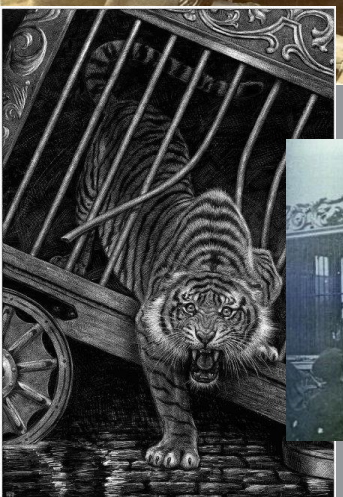






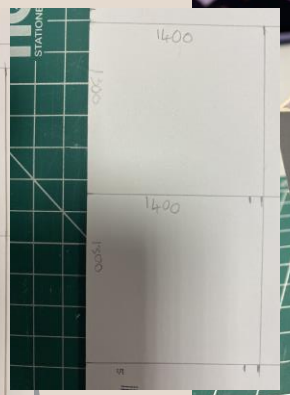


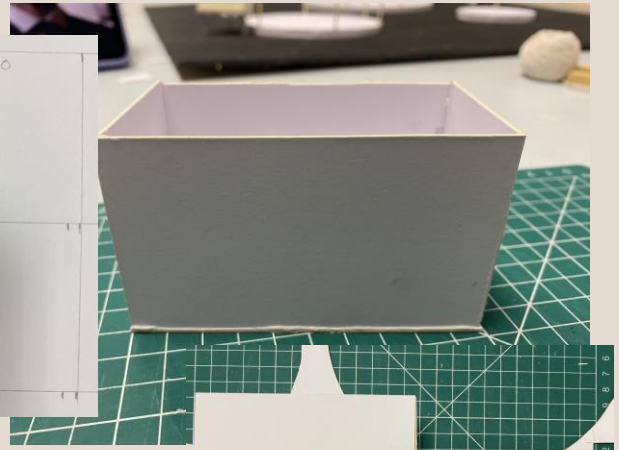


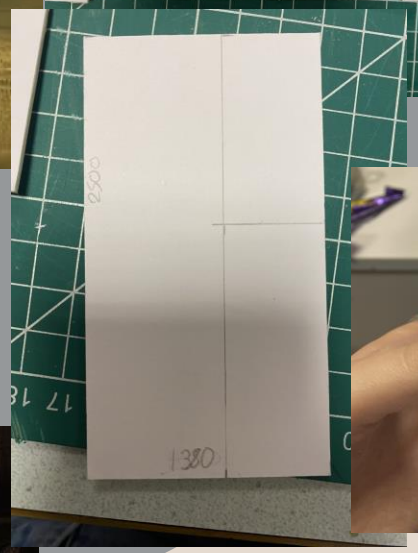


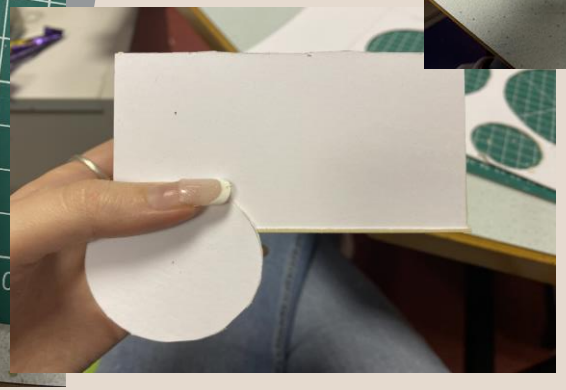




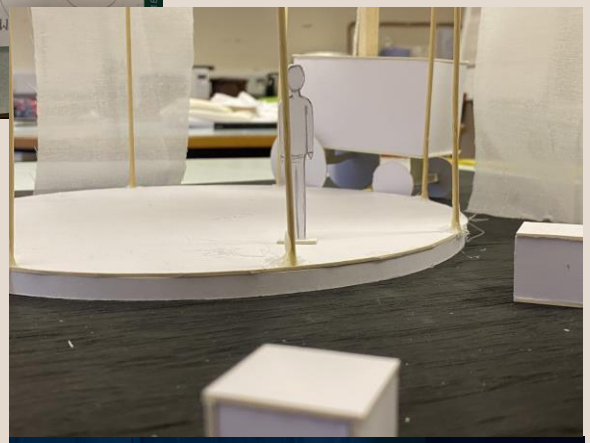










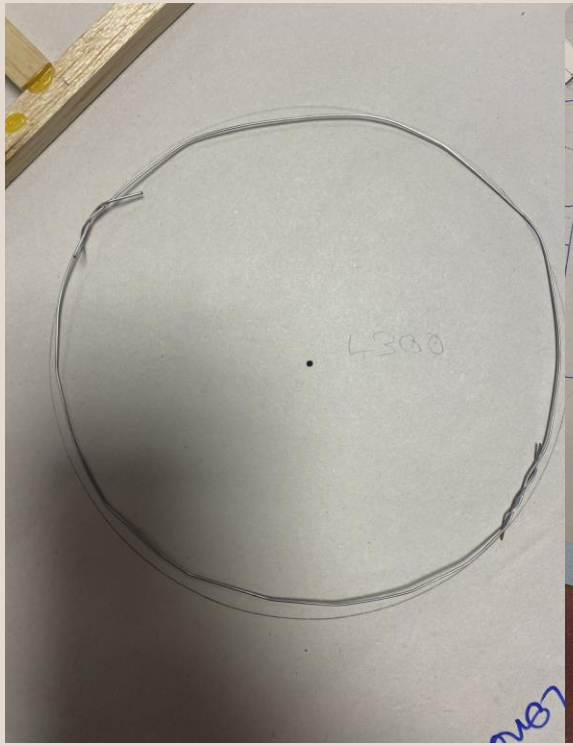


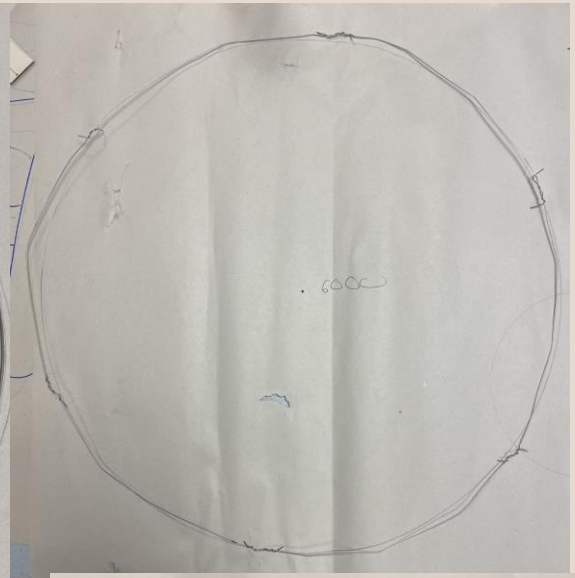
1000 looked to me to be to small for the big wheel but 1400 was too big. I felt that 1200 worked best as I wanted the back wheel of the cage to be bigger like in some of the photos that I found.

When it came to tiger and cage for them that is take about in the play one of my early ideas that I still liked, as it would work well within the space that I was creating as it could be part of the immersive factor that people could explore. Would be to create a cage carriage that the tiger could be in when it is not being used in the preformance but could then move out of later allowing it run around the theatre space. Something like the tiger seen in life of Pi. I feel that this could be something really interesting to explore for the audience that would help bring them into the world more. This could be placed beside one of the stages so that all the tiger acts could happen around here helping the storytelling to stay more simple as you wouldn't need to move the cage about.



Creating the roof tent

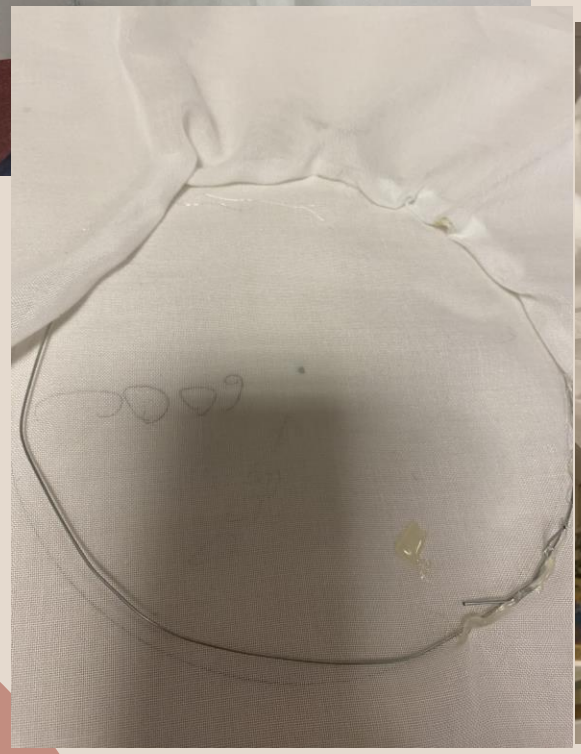




I used a glue gun to help me attach the fabric around the wire hoops. To get the right hight of fabric between them I used boxes that I made that was 2500mm hight under the finish smaller hoop to give in the right amount of fabric.



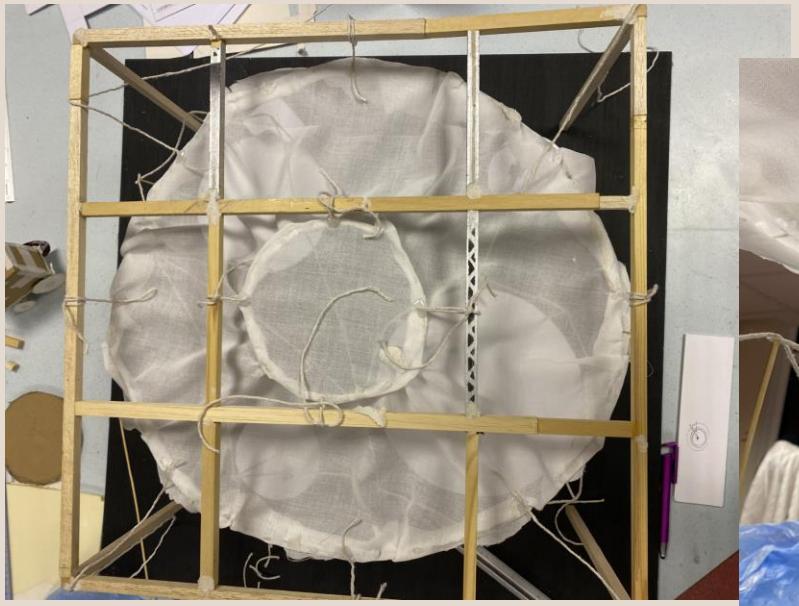
I made the circles hopes out of wire after first drawing out the side of them on a piece of paper so that I could make them to the right shape. One thing I would note for future is that this wire maybe wasn't quite strong enough to keep its shape when flotting.

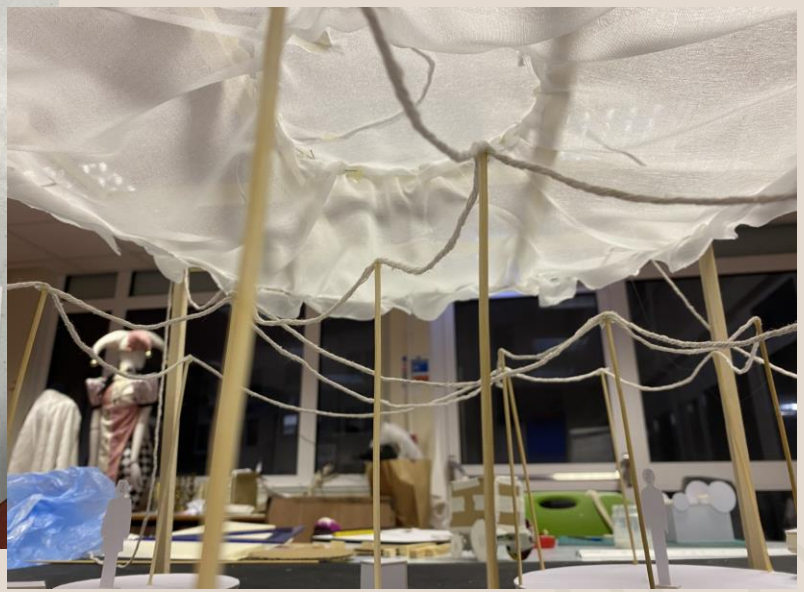




I was really happy with how this came out after as it had the type of plead effect that I was wanting that would add a lot more dynamic to the effect of this piece like I had seen with other image ~~that I~~ had looked at.



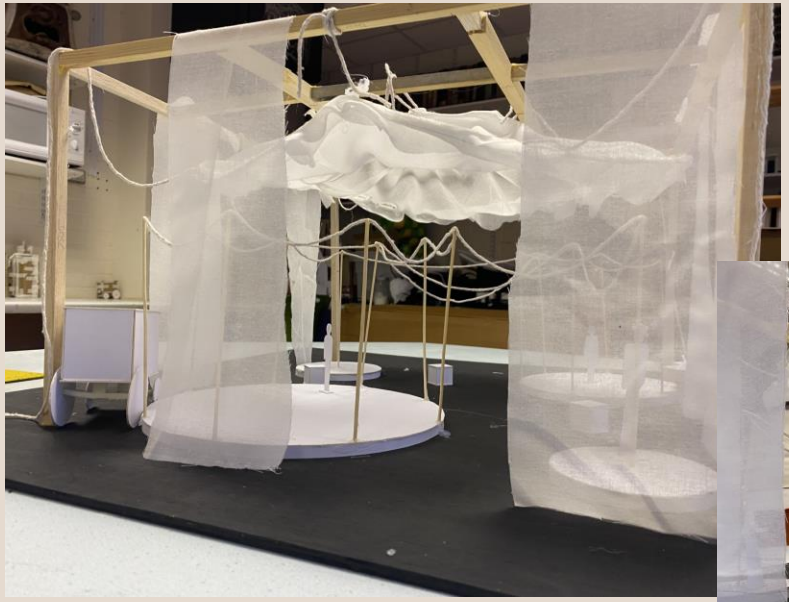







Happy 21st Birthday
Sarah
Lots of love,
Zoe, Neil, Isla and Jack
Xxxxxx

When it came to the fabric in the end. Me and Alice decided to keep it white as it would allow for it to be changed easily and in very dramatic ways with different types of lighting. This would allow use to tell are story easily and would help to create this type of ideas that we see within the play that we are not sure if we were in a dream scape throughout this place which should help be give a sense of unease to the audiences.





So we have this transformation within the space that the audience will be able to see as we move into the start of being in the circus. The tent of the circus will be able to be lowered down this should hopefully give the audience am idea of not completely knowing where they are. Ideally I would like for the preformers to be able to bring this down as other events are going on stop help allow the audience to have lots of differen things to look at.





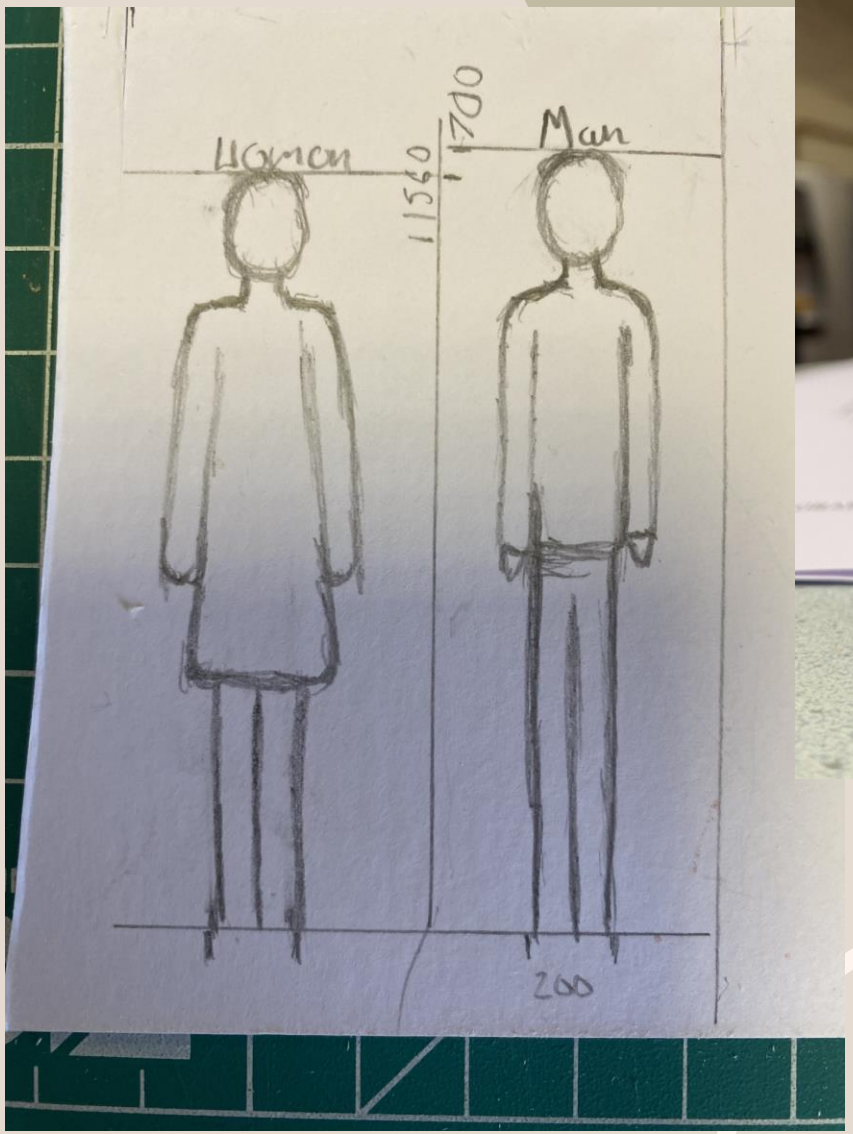
With the fabric hanging down on the sides, I chose to have them be very loss and free flowing that way they could be moved within the performance by fans. This images are the type some of that inspiration and feel I want to get from them. This was an idea first given to me by Alice another way that we worked together throughout this process, which I feels really show how important this relationship are as they can help to bring new ideas and conversation that move you down different paths. As before I had thought of them hanging freely to help give you the idea of being within the space like a circus, as well as to help show the idea in a hidden way of what all the character looking for is freedom.

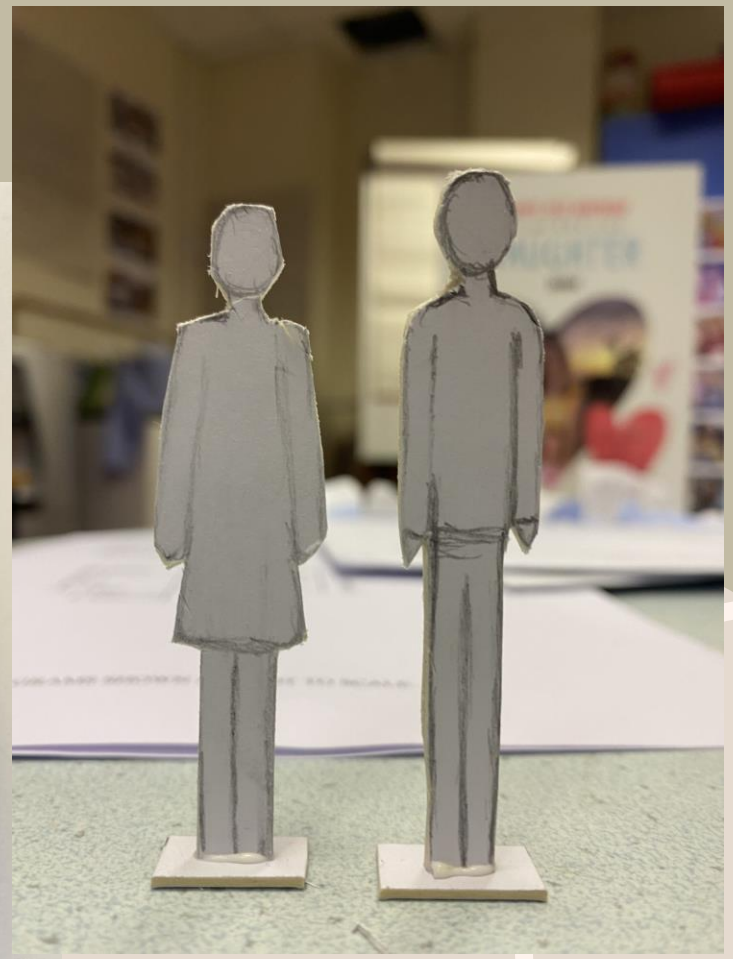


Making model people

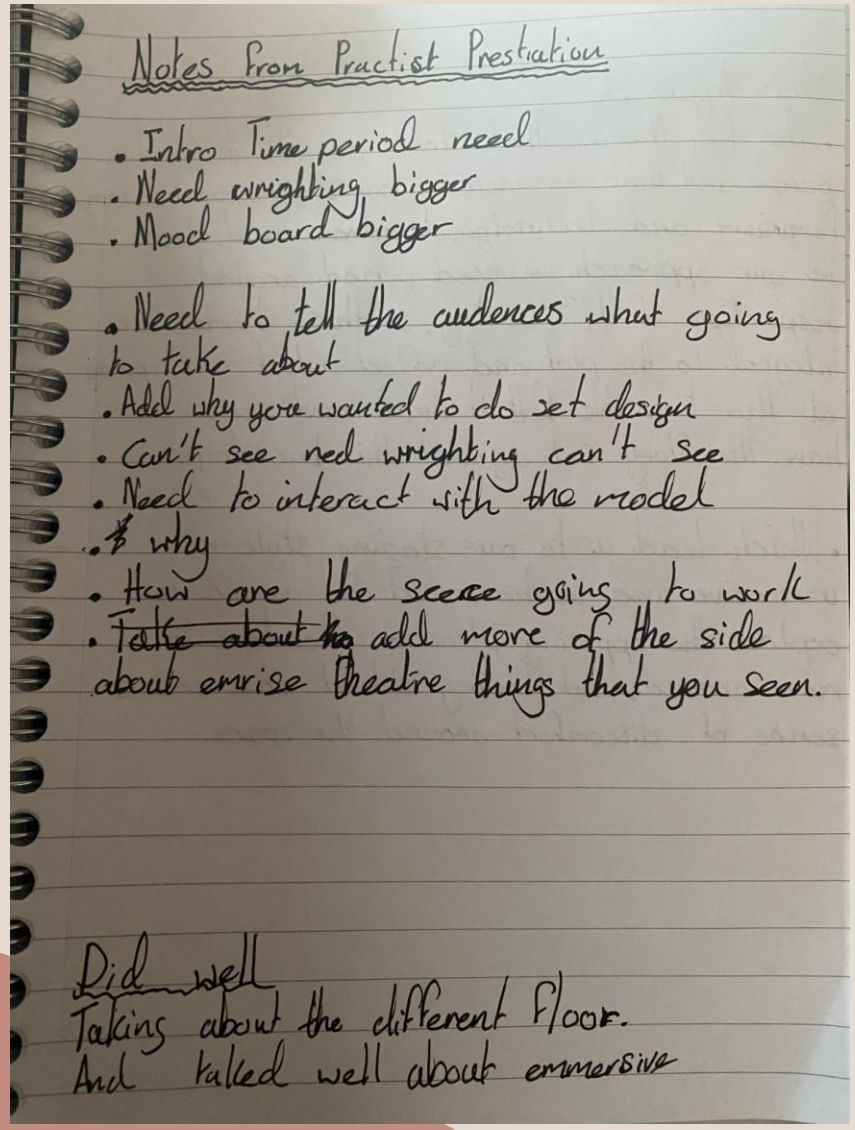
I chose to make model people for my set as it would help to put everything in perspective to the views of the set model as the would be able to see their size in comparison to everything else. Which I feel will allow them to understand better what this might look like in real if they were within the space. I also thought that this would be important as it would help better show how tall the puppet is in comparison so that people don't get confused between them.

I also thought that this might be a good way to help show how so of the scenes within the set might work for are pitch presentation.





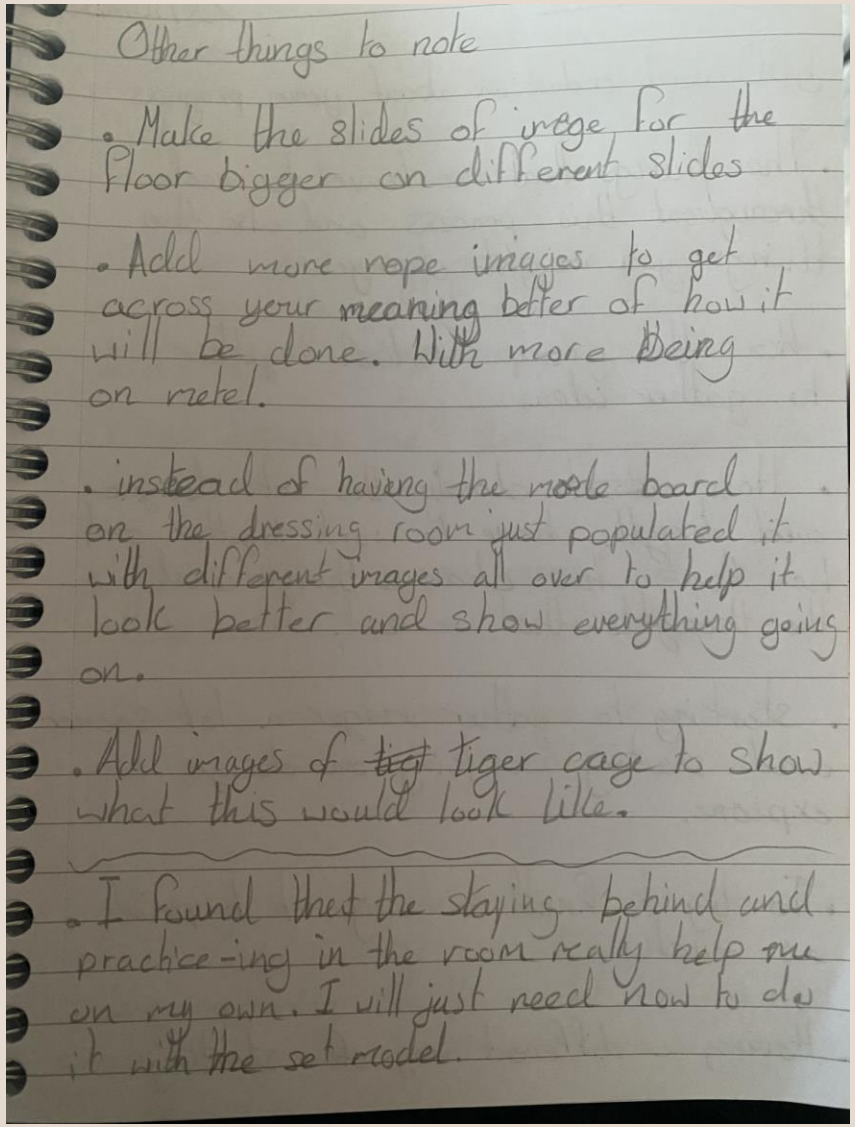
Presentation work and slides



Notes from Practist Prestiation

- Intro Time period need
- Need wrighting bigger
- Mood board bigger
- Need to tell the audences what going to take about
- Add why you wanted to do set design
- Can't see red wrighting can't see
- Need to interact with the model
- why
- How are the scene going to work
- ~~Talke about the~~ add more of the side about emrise theatre things that you seen.

Did well
Talking about the different floor.
And talked well about emmersive



Other things to note

- Make the slides of image for the floor bigger on different slides
- Add more rope images to get across your meaning better of how it will be done. With more being on model.
- instead of having the mode board on the dressing room just populated it with different images all over to help it look better and show everything going on.
- Add images of ~~the~~ tiger cage to show what this would look like.
- I found that the staying behind and practice-ing in the room really help me on my own. I will just need how to do it with the set model.

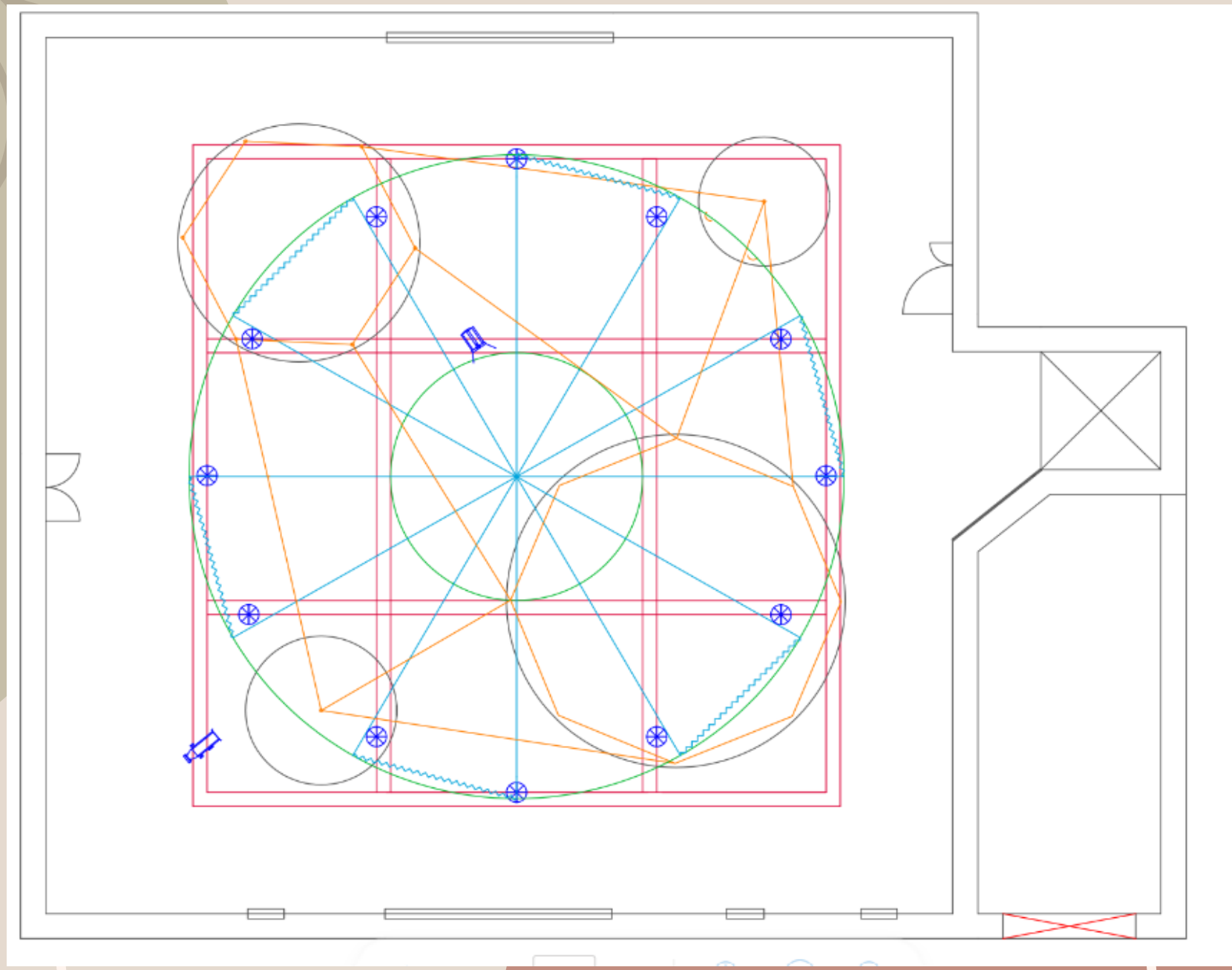
After doing are practice presentation there were things that were suggested to me that I could change to improve the presentation. What I have learned from this is that I think it is important to always preform my presentation in front other people before hand as they will be able to help me pick out what might not make complete sense within it or other things I could add to help me sell my ideas.

I have to say that I could really see a big change in my part of the presentation after I made the different changes suggested by Stacey after. As it made everything come together a lot more smoothly, allowing me to be able to show my ideas to the audience a lot clear. Adding a lot more of the visual images into the slide really allow for the people observing my presentation to get a better idea of what this could really look like. Which I feel could also be very important in the future to allow for through discussion afterwards where they could point out things that they liked and other things that they might want to change. Also adding in the slide about how the scene will work is a very important thing that I missed at the start as it really allowed me to sell how this design could work, which I feel allows other people to visualised it more, as I know it all in my head as I have been working on it but they haven't so need it to be explained to them. I would say that overall, my presentation went rather well as I felt I was able to explain my design and reason behind this choses well to the audience. I still would need to work on my confidence in this area but there are a lot of things that I have learned here that ~~I can~~ work on in the future to help me improve.

CAD drawing

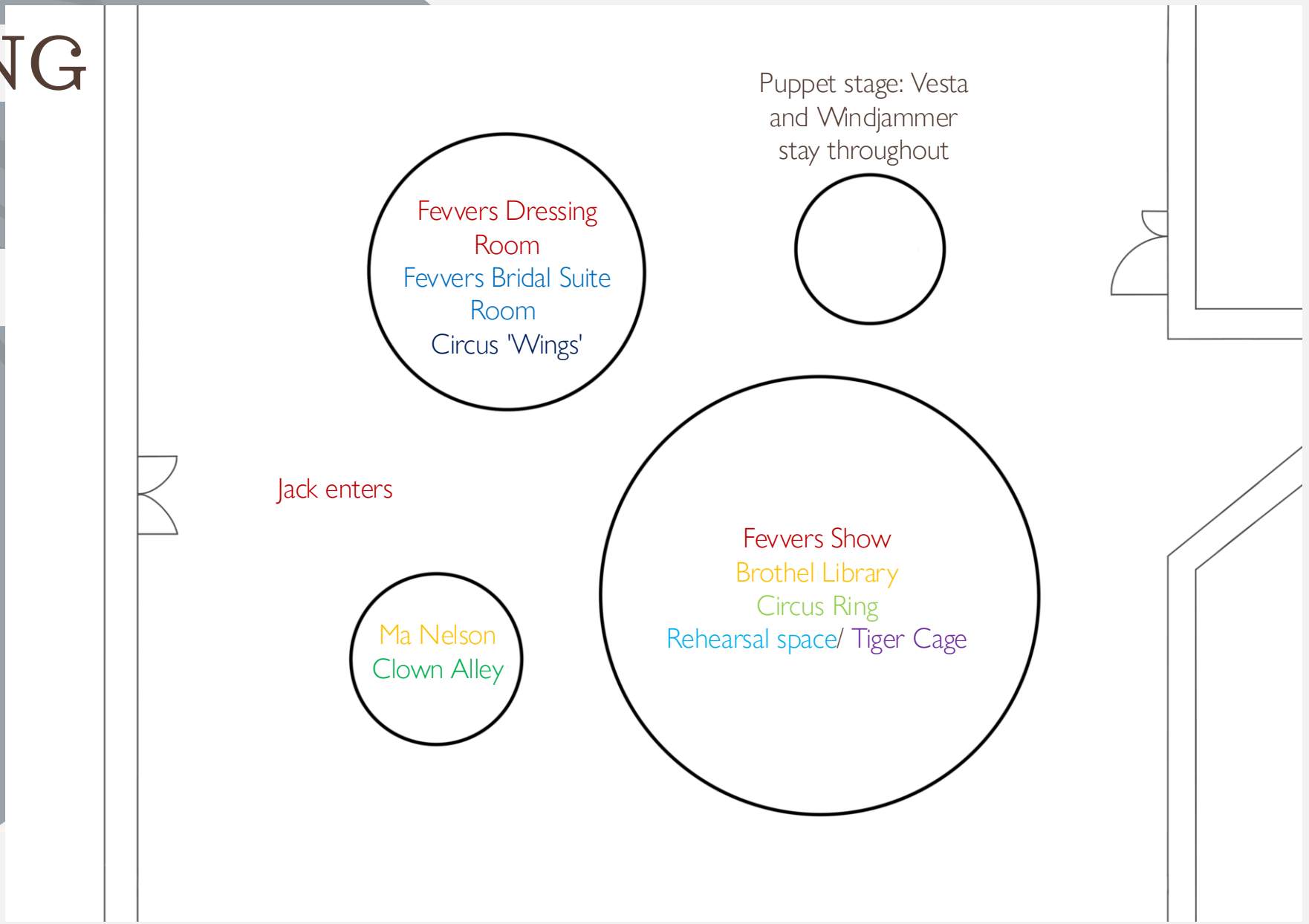
This is the CAD drawing for the set design that I have made, this are very important as they are the way of communicating to the builders all the measurements of how to build the set. So that everything fit and works within the area.

I have to say that I have defintly started to learn more how to work with CAD and how to do it much better then last year anyway. However I still did need quite a bit of help with it and Alice helped me to be able to do this drawing. Therefore this is something that I will need to spend more time on in the future as I can see that it is something very important to do well as it is a form of communication for me.



BLOCKING

Act 1
Flashback
Act 2
1st Movement
2nd Movement
3rd Movement
4th Movement
5th Movement
6th Movement
Act 3

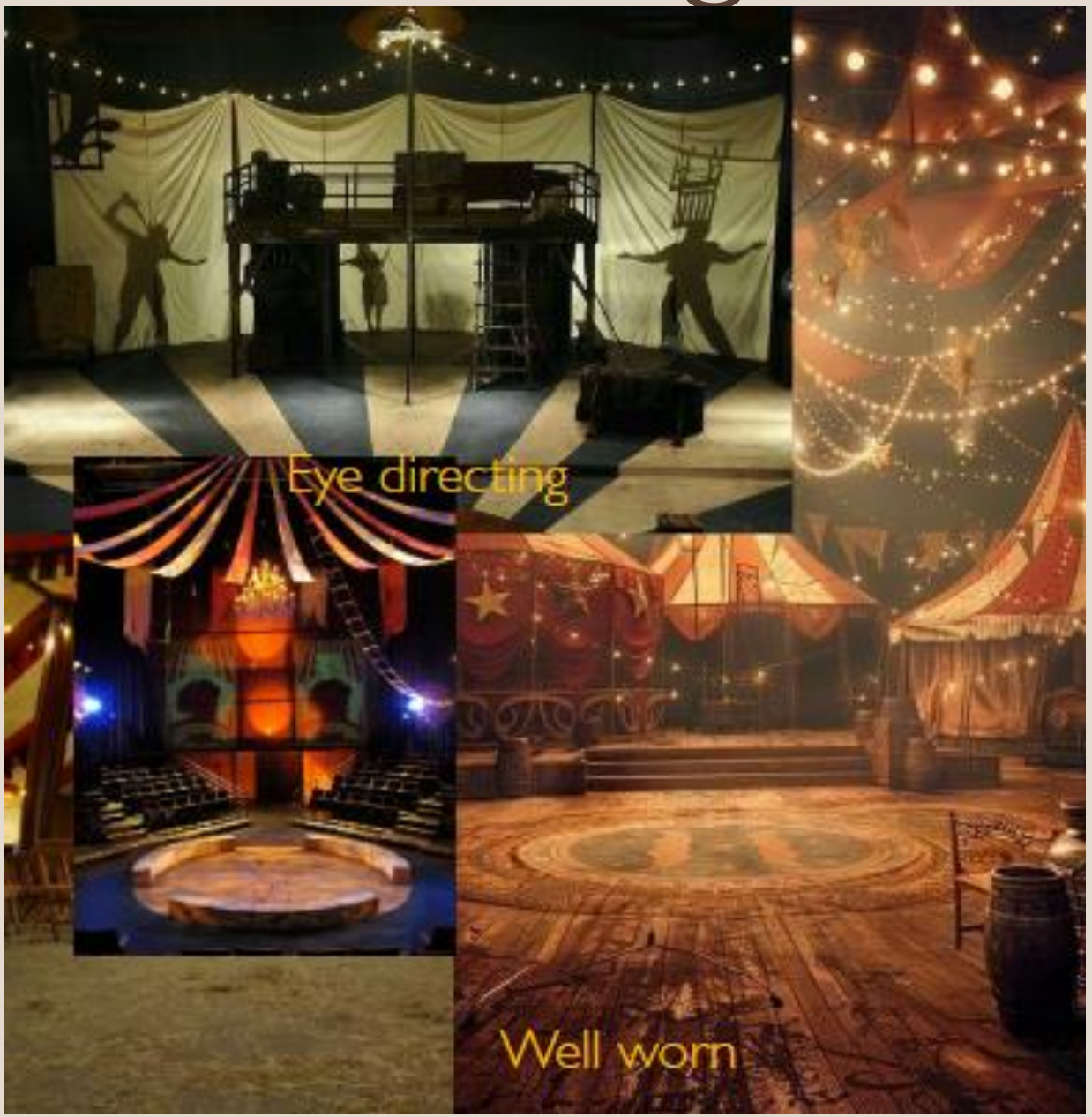



COLE BROS. CIRCUS
GIFFORDS CIRCUS
DROBE
CIRCUS
while staying in character the whole time

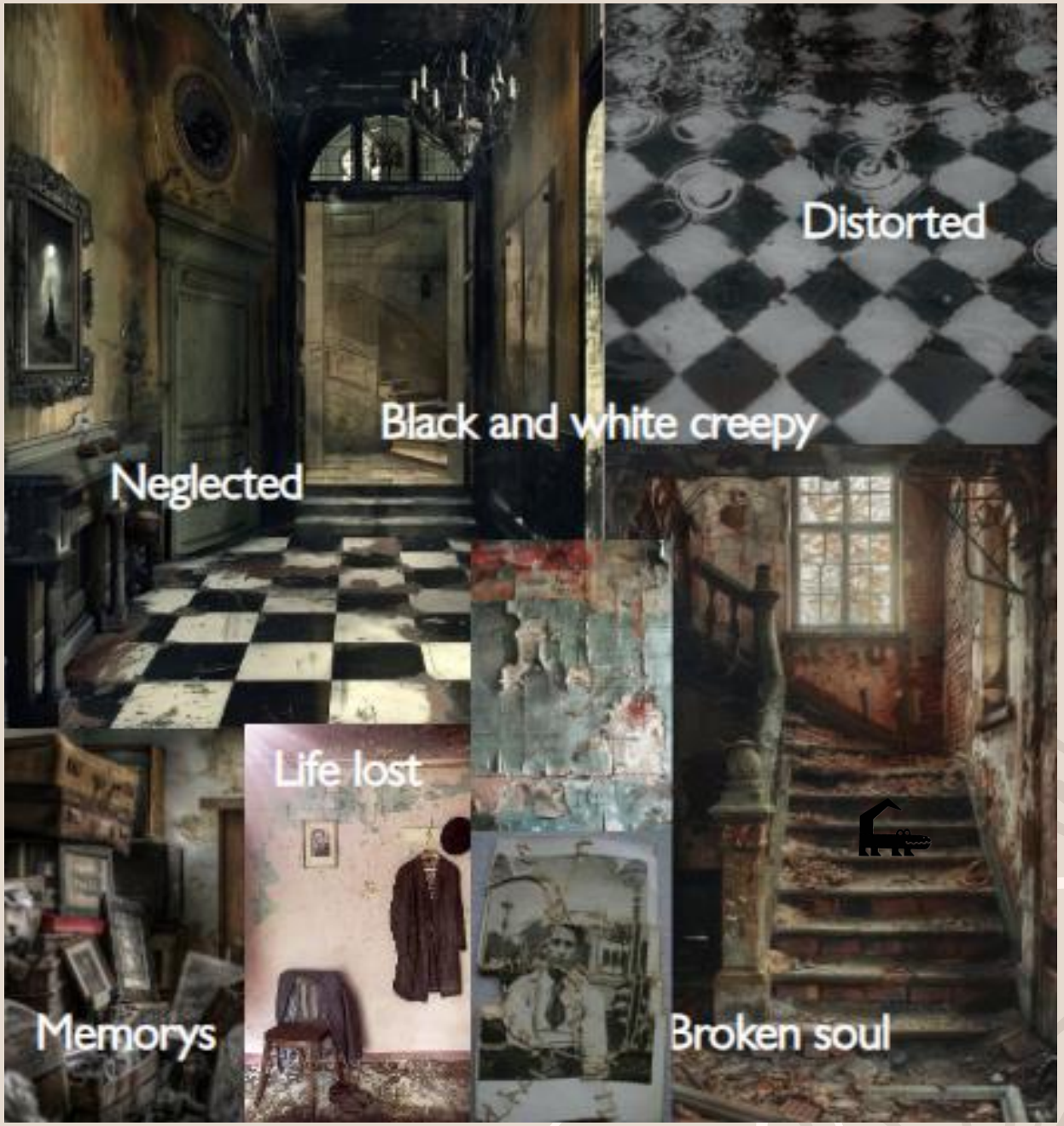
Floors for the different stages



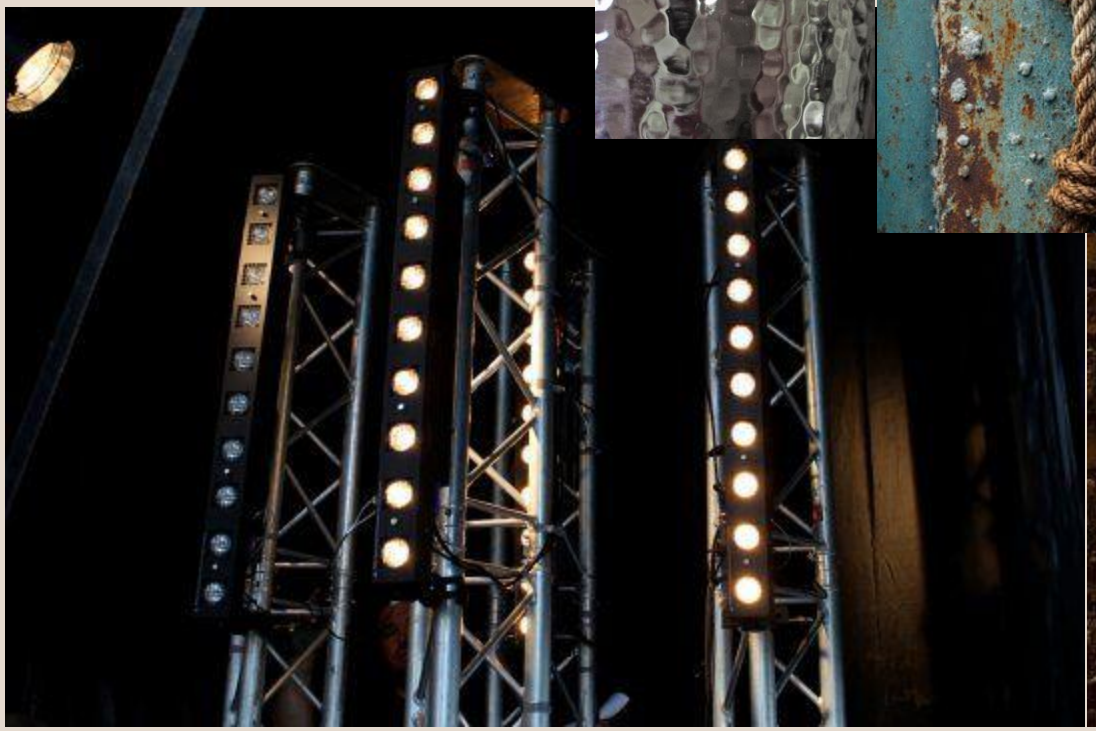


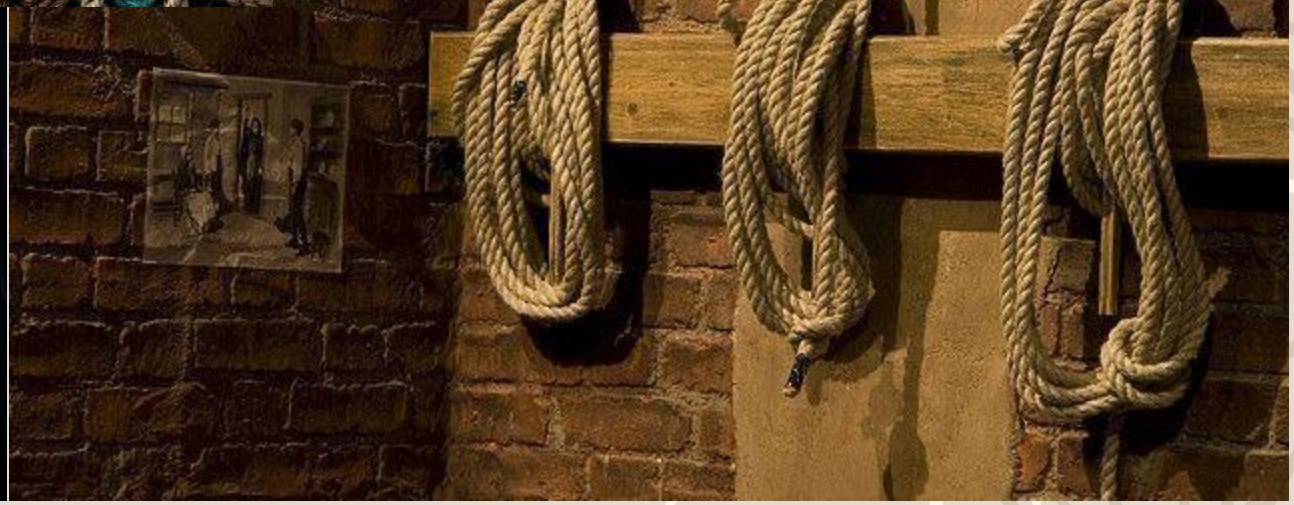


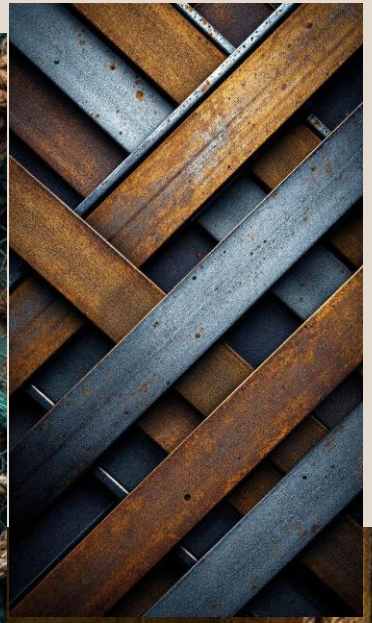
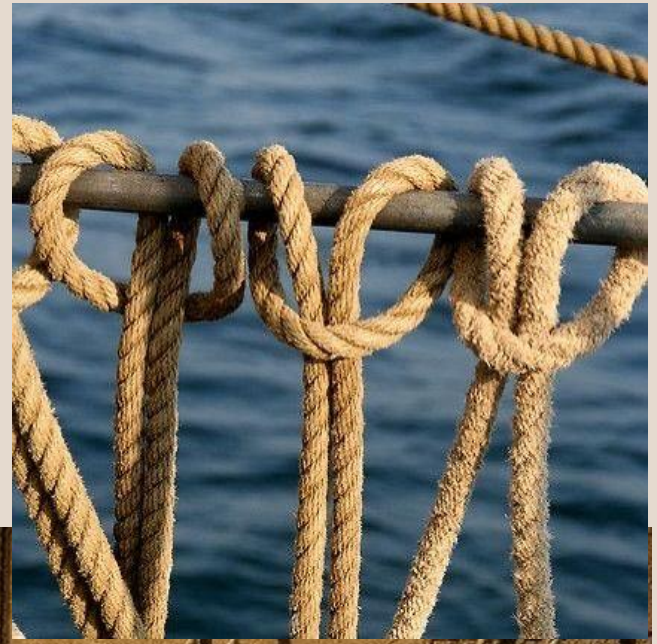

Dream
Note really


Distorted
Black and white creepy
Neglected
Life lost
Memorys
Broken soul

Cast will be able to drop down the second hoop to create the tent





Act 1 = Flashback

Fevvers jumps of the piano to fly

Fevvers Jack

lizzie

Chores of whore

Ma Nelson

Fevver crashes on the stage

Library (gender politics)

They throw the party for fevver flying














Act 2 = 2nd movement

"don't eat me, tiger.
Please I am the
samson"
Samson can run off

Mignon and
samson

Tiger mauls jack

Princess squirts
the tiger off

Tiger moves
around the space

Jack

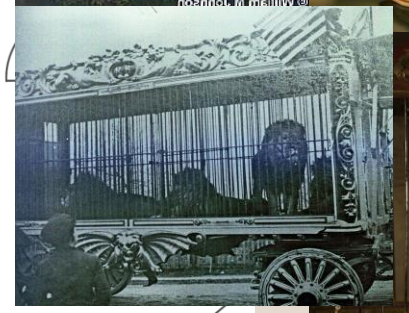
fevver

Kearney
(tiger out)

Tiger comes
from the cage

















Images with tent up







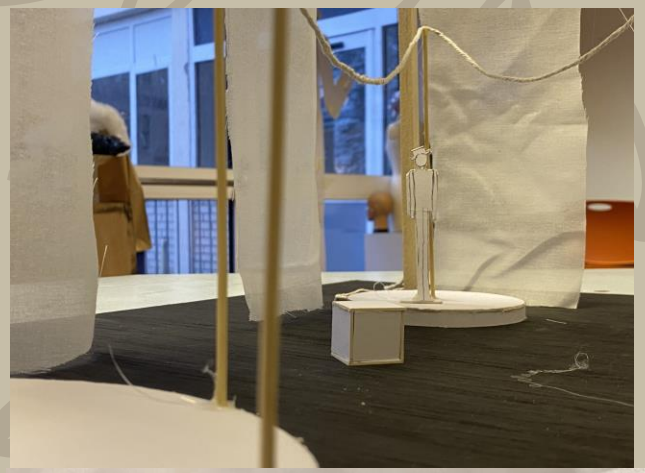








Image with tent down















My thoughts

Overall, I am really pleased with what I was able to create within the module and the work that I was able to do. I feel that I have really started to find a way that I work through the design process, the things that work for me and others that don't. There are also things that I would like to try now in the future within this process, that I have now learn't that I feel might work better for me. A big thing for me to overcome is the fear stage and feeling like everything needs to be perfect, as this stop's me from creating and acting on early in the process which I feel definitely held me back. I would have liked to explore creating the rooms more and what this would have looked like with more time, however I do feel that I have a good initial understanding of what this would have been like, but it would just be the more detailed things like how exactly the rooms would have been set up. So, time management is also probably something that I need to work on more in the future so that I can ensure that I am progressing to where I want to be, as although I was diligently putting in the hours, I feel that I did spend too much time on somethings, that meant that I didn't have enough time for others. However, I do feel that some of this will come with more experience as I learn more how to work with the design process, as well as in things like using the model making, the more that I do it the faster I will become.







Evaluation

One of the things that I really struggled within this project was being too stuck in my head and being scared to start things, this is something that I will need to learn to push through. I feel a way that I can do this is just to start working on creating with my hands earlier, as this is an area where I feel more confident in and were I started to see a breakthrough within this project. I also think that there are other methods that I would like to try or continue using, one thing I would definitely like to be is more visual in my work and to start working with adding drawings and words on top of mood boards to develop my ideas. I like the idea that Stacey gave to us of using a sketchbook for everything, and to have everything together in one place this is something that I started doing near the end and I do think that it would help me to do some of the things that I said. I feel that I might need to set tighter deadlines to help me structure my time for other things in the design process, as I feel the fear I had in this project initially held me back with working through this process.

One of the things that I really enjoyed within this module was creating my model, as this was where I was really able to see the ideas that I had in my head come together into what I was imagining. I could also see how this was a very useful tool for me to be able to communicate my ideas. Therefore, in the future I would like to develop these skills more and learn more in other ways how I could use this to its best advantage, to work through an idea to produce the best design possible, as well as to help others see the ideas within my head.

I was really able to see how a group and the relationships within it can really help you to create an idea within this module, as we all had so many different ideas, many of which I might not have thought of without the discussions that we had. The relationship between a set design and lighting designer was something that I was really able to experience within this module. This highlighted the importance of building strong relationships within a team and being very open to communicating between the group, as without this skill within this module I believe that many of the ideas and thoughts that we had would not have happened.

Overall, I would say that this model has really allowed me to start to learn how to work through my own design processes and how others might go about it. It was so enlightening to see how everyone else worked through this process and the many different methods they used to pull out different concepts from the same material. I will be able to take the things forward that I have learned and to continue to develop them, as that is something no matter what we are doing for a job, it all start with this design process which will affect what is created.

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